



# Royal Academy of Music

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Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

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STUDENTS'

## hamber ncert

AT

THE DUKE'S HALL

ON

*Monday Afternoon, Feb. 19th, 1917,*

**At Three o'clock.**



# Program

SICILIANO ... }  
GRAVE ... } FROM SONATA IN A MINOR—Violin ... *Veracini*  
ALLEGRO VIVO ... }

MR. ALFRED DE REYGHÈRE.

(Associated Board Exhibitioner.)

(Accompanist, Miss PEGGY COCHRANE.)

VARIATIONS IN F MINOR—Pianoforte ... .. *Haydn*

MISS DÉsirÉE MacEWAN.

(Ada Lewis Scholar.)

SONG ... .. " La Cloche " ... .. *Saint-Saëns*

MISS EDITH M. BARTLETT.

(Ada Lewis Scholar.)

(Accompanist, Miss ETHEL BARTLETT.)

VARIATIONS FROM STRING QUINTET IN G (Op. 14) ... .. *Tanîdew*

MISS GLADYS CHESTER, MR. F. P. GARRITY, MR. WOLFE  
WOLFINSOHN, MISS DORIS GRIFFITHS, AND MISS HILDA CLARKE.

FOUR PRELUDES—Pianoforte ... .. *Philip Lèvi*  
(Mendelssohn Scholar.)

MR. PHILIP LÈVI.

ADAGIO FROM SUITE—Viola and Pianoforte ... *Benjamin J. Dale\**

MISS KATIE GOLDSMITH AND MISS HILDA DEDERICH.

\* Ex-Silent.

BROADWOOD CONCERT GRAND



rimme.

SONG ... "Mad Bess" (from "Old World Songs") ... *Purcell*

MISS HEARTSEASE MARLEY.

(Accompanist, Miss ELSIE COOPER, A.R.A.M.)

SARABANDE AND GAVOTTE—Violoncello ... .. *Popper*

MISS YVONNE MORRIS.

(Accompanist, Miss OLIVE GROVES.)

SONGS ... { "Through the long days"  
"Like to the damask rose" } ... .. *Elgar*

MISS OLIVE BASNETT.

(Accompanist, Miss MARJORIE HERMON.)

FIRST MOVEMENT (*Allegro*) FROM TRIO FOR PIANOFORTE, VIOLIN, AND  
VIOLONCELLO (MS.) *Doris Shopland.*

(Student.)

MISS DORIS SHOPLAND, MISS GLADYS CHESTER, AND  
MR. ORAZIO FAGOTTI.

FIRST MOVEMENT FROM SONATA FOR PIANOFORTE (*Allegro deciso*)  
*Benjamin J. Dale.\**

MISS KATHLEEN LEVI.

TARANTELLER FOR FLUTE AND CLARINET (Op. 6) ... .. *Saint-Saëns*

MISS DORIS GRIFFITHS AND MR. EDMUND T. JENKINS.

(Accompanist, Mr. ARTHUR L. SANDFORD.)

x-Student.

RT GRAND PIANOFORTE.







# Royal Academy of Music

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

## rchestral ncert

AT

### QUEEN'S HALL

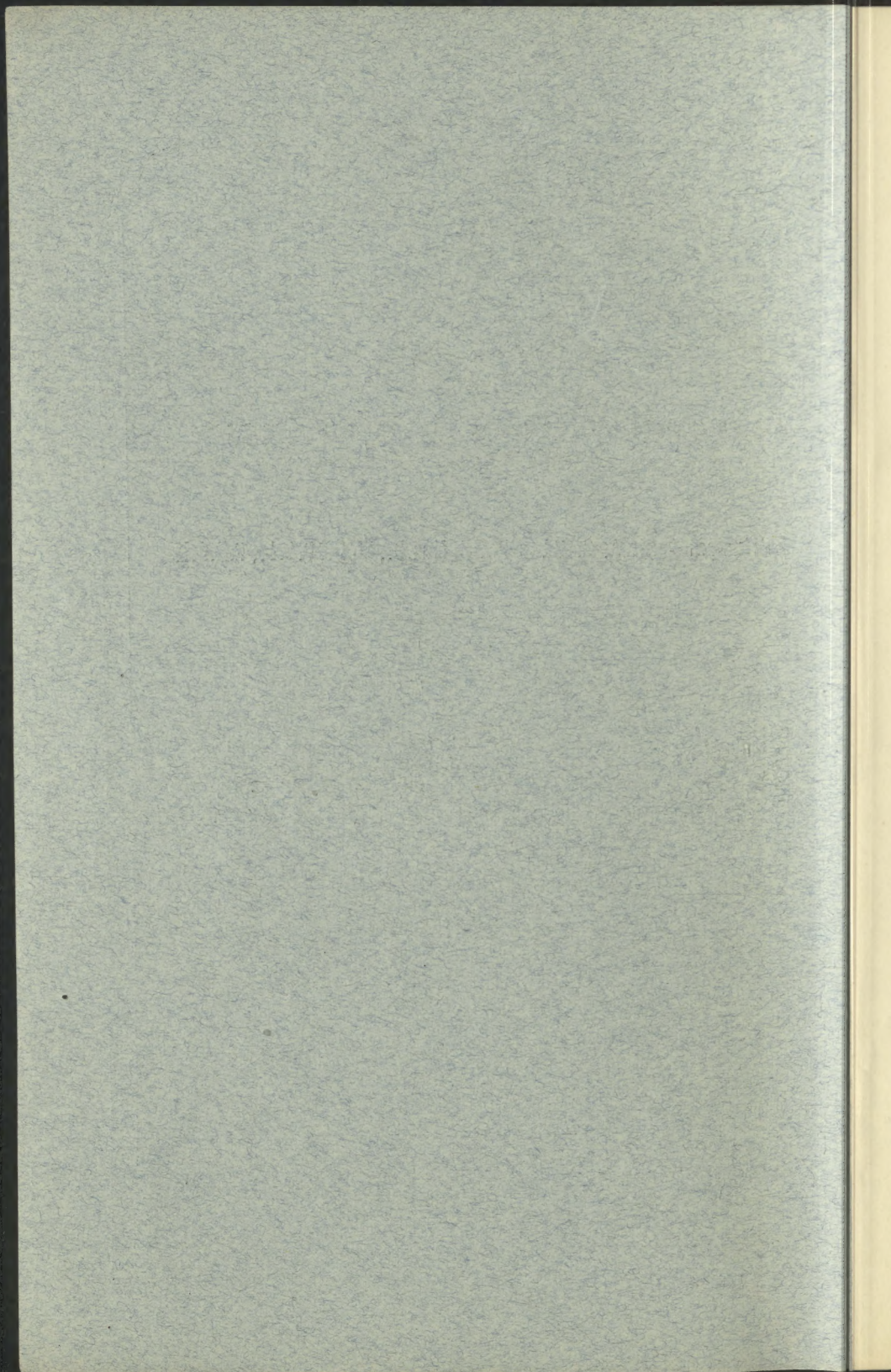
(Sole Lessees: Messrs. CHAPPELL & CO., Ltd.)

*Tuesday Afternoon, March 27, 1917,*

**At Three o'clock.**

Conductor - - Sir A. C. MACKENZIE, Mus.D., LL.D.







# Royal Academy of Music.

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Mr. Beard, P.\*  
" Blanchard, I. S.\*  
" Brine, H. J. †  
Miss Burns, H.\*  
" Chalmers, D.\*  
" Chester, G.\*  
" Cochrane, M.\*  
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Mr. Fisher, J.  
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" Greenish, D.\*  
" Holloway, M.\*  
" Lavin, M. M.\*  
" Lockwood, F.\*  
" Manoukian, L.\*  
" Rogers, M. M.\*

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† Ex-Student.

# PROGRAMME

CONCERTO IN E FLAT—Pianoforte ... .. *Liszt*

MISS ISABEL GRAY. *Pelland*

SONG ... "Softly sighs" ("Der Freischütz") ... *Weber*

MISS NORAH TURNER.

FIRST MOVEMENT FROM VIOLIN CONCERTO (OP. 20) ... .. *Lalo*

MISS PEGGY COCHRANE.

SONG (MS.) ... "How sweet is Life" *Edmund T. Jenkins*  
(Orchestral Scholar.)

MISS MARJORIE PERKINS.

(Ada Lewis Scholar.)

SECOND AND THIRD MOVEMENTS FROM CONCERTO (MS.)—Pianoforte

*Harry Farjeon\**  
MR. ARCHIE H. HIGGO. *Reddell*

SONG ... "Mad Bess" (from "Old World Songs") ... *Purcell*

MISS HEARTSEASE MARLEY.

RECITATION (with Orchestra) "Bergliot" ... .. *Grieg*

MISS MAY WOOD.

SONG ... "Air de Lia" ("L'Enfant Prodigue") ... *Debussy*

MISS KATHLEEN STEDHAM.

CONCERTO—Violoncello ... .. *Saint-Saëns*

MISS YVONNE MORRIS.

\* Ex-Student.

BROADWOOD CONCERT GRAND PIANOFORTE,



# PROGRAMME.

TUESDAY, MARCH 27th, 1917.

.....

*No Repetition of a Piece, or recall of a Performer, is  
allowed at these Concerts.*

.....

CONCERTO IN E FLAT—Pianoforte ... .. *First*

Miss ISABEL GRAY.

SONG ... .. "Softly sighs" (*Der Freischütz*) ... .. *Weber*

Miss NORAH TURNER.

*Recit.*

COME una volta il sonno soleva mi consolar ! or  
Gli occhi miei non ponno che in lagrime vegliar !  
Oh come puro è il ciel ! quel notte brilla !

Piano, piano, canto pio !  
Ti solleva fino al Dio !  
Deh tu penetra, tu echeggia,  
Nella santa eccelsa reggia.

*Recit.*

Come belle son le stelle ! quanto vivo è quel fulgor !  
Ma in lontano d' un orcano parmi udire lo stridor !  
E sull' alpi e 'l bosco già d' atre nubi un stuol si fa !

Dio clemente, che possente  
Regni in cielo eternamente !  
Da te imploro, Dio che adore,  
Pel mio ben pace e ristoro.  
Ciascun' alma è in dolce calma  
Sol io fida amante sposa  
Sto qui ansiosa ad orecchiar,  
Ma non odo a susurrar  
Che un piacevol zeffiretto  
Che la fronde nel boschetto ;



*Recit.*

Sento i soli russignoli collor canto a gareggiar !  
 Ma che ? m' inganno, ovver — S' accosta alcuno !  
 Là, sulla via degli alni un uomo stà !  
 Sì, è Giulio ! è lui ! presto il segnal d' amor !  
 Deh ! vola, mio ben ! a questo sen.  
 Chino ha il capo, e non mi vede ancor ! Ciel !  
 Ah, che miro, alfin respiro, il suo cappello adorno è  
 di bei fiori ! ah, certo, che in quest' oggi il miglior  
 tiro ei fece ; per domani quest' è un vero presagio  
 fortunato ! Oh dolce speranza ! Oh di beato !

Tutto in moto è il sangue mio,  
 E violento batte il cor !  
 Giulio è dunque vincitor ?  
 Nutrir posso un tal desio ?  
 Sì la sorte si cangio,  
 E al mio fido ritornò.  
 Questa gioja che risento  
 Illusion vision non è ?  
 Giusto Cielo ! in tal momento,  
 Tu coroni la mia fè.

*English Version.**Récit.*

**B**EFORE my eyes beheld him, sleep never was my foe,  
 But hand in hand with sorrow, love e'er is wont to  
 go !  
 The moon displays her silv'ry light ;  
 Oh ! lovely night.

Softly sighs the voice of evening,  
 Stealing through yon willow grove,  
 While the stars like guardian spirits  
 Set their nightly watch above.

*Recit.*

Through the dark vault of ether, silence reigns with  
 soothing power,  
 And along yon forest's side clouds of darkness slowly glide.

Oh, what terrors fill my bosom !  
 Where, my Rodolph, dost thou rove ?  
 Oh, may Heaven's protection shelter  
 Him my heart must ever love.

Earth has lulled her cares to rest.  
 What delays my loit'ring love ?  
 Fondly beats my anxious breast ;  
 Where, my Rodolph, dost thou rove ?  
 Scarce the night wind's whispered vows  
 Wake a murmur 'mong the boughs.

*Recit.*

Now the widow'd nightingale softly tells her piteous tale.  
 But hark ! a sound I hear—in yonder grove !  
 Hark ! Hark ! 'tis Rodolph's step ; it is my love !  
 Again my heart shall prove the bliss that springs from  
 anxious love.

The moonbeam is shining bright !  
 Oh ! Heav'n ! does it mock my sight ?  
 With flowery wreaths his hat is bound !  
 Success my Rodolph's hopes has crowned !  
 Oh, bliss ! thine Agnes then shall see  
 The victor's chaplet, given, my love, to thee !

Hope again is waking,  
 Lulling in my anxious breast  
 Ev'ry doubting fear to rest.  
 Joy once more is o'er me breaking,  
 Chasing with her heavenly light  
 Sorrow's dark and dreary night.  
 Hope now whispers that to-morrow  
 Sees my wishes fondly blest.  
 Is't illusion ! do I now dream ?  
 Hence, then, ev'ry thought of sorrow,  
 Joy is now my bosom's guest.

FIRST MOVEMENT FROM VIOLIN CONCERTO

(Op 20) ... .. *Lalo*

MISS PEGGY COCHRANE.



SONG (MS.) ... "How sweet is Life" ... *Edmund T. Jenkins*  
(Orchestral Scholar.)

MISS MARJORIE PERKINS.

(Ada Lewis Scholar.)

**H**OW sweet is life since love came to my heart,  
Dark clouds dispelled—eternal skies of blue;  
The golden link that binds us none can part,  
My life, my love, I give my all to you.

Your love has made my life a bed of roses,  
All day, all night, I breathe their sweet perfume,  
Each moment to my raptured heart discloses  
New joys of love, without one shade of gloom.

For ever dearest I shall fondly love you,  
True as the stars that shine in yonder skies,  
No power can ever make me doubt you,  
Your heart speaks in the love-light of your eyes.

*Archer Plowright.*

## SECOND AND THIRD MOVEMENTS FROM

CONCERTO (MS.)—Pianoforte ... .. *Harry Farjeon\**

MR. ARCHIE H. HIGGO.

SONG ... "Mad Bess" (from *Old World Songs*) ... *Purcell*

MISS HEARTSEASE MARLEY.

**F**ROM silent shades, and the Elysian groves,  
Where sad departed spirits mourn their loves:  
From crystal streams, and from that country  
Where Love crowns the field with flowers all the year;  
Poor senseless Bess, clothed in her rags and folly,  
Is come to cure her lovesick melancholy.

Bright Cynthia kept her revels late,  
While Mab, the fairy queen did dance,  
And Oberon did sit in state,  
When Mars to Venus did advance.

In yonder Cowslip lies my dear,  
Entombed in liquid gems of dew,  
Each day I'll water it with a tear,  
Its fading blossom to renew,

For since my love is dead, and all my joys are gone,  
 Poor Bess for his sake  
 A garland will make,  
 My music shall be a groan.

I'll lay me down and die  
 Within some hollow tree,  
 The raven and cat, the owl and bat,  
 Shall warble forth my elegy.

Did you not see my love as he passed by you?  
 His two flaming eyes, if he come nigh you,  
 They will scorch up your hearts;  
 Ladies, beware ye, lest he should dart a glance that may  
 ensnare ye.

Hark! Hark! I hear old Charon bawl.  
 His boat he will no longer stay,  
 And furies lash their whips, and call  
 "Come, come away. Come, come away!"

Poor Bess will return to the place whence she came,  
 Since the world is so mad she can hope for no cure;  
 For love's grown a bubble, a shadow, a name,  
 Which fools do admire, and wise men endure.

Cold and hungry am I grown,  
 Ambrosia will I feed upon, drink nectar still and sing;  
 Who is content, does all sorrow prevent:  
 And Bess in her straw, whilst free from the law,  
 In her thoughts is as great, great as a King!

RECITATION (with Orchestra) "Bergliot" ... .. Grieg

MISS MAY WOOD.

SONG ... "Air de Lia" (*L'Enfant Prodigue*) ... Debussy

MISS KATHLEEN STEDHAM.

*Recit.*

S'ANNÉE en vain chasse l'année!  
 A chaque saison ramenée,

Leurs jeux et leurs ébats m'attristent malgré moi:  
 Ils rouvrent ma blessure et mon chagrin s'accroît.



Je viens chercher la grève solitaire,  
 Douleur involontaire !  
 Efforts superflus !  
 Lià pleure toujours l'enfant qu'elle n'a plus !

*Air.*

Azaël ! Azaël ! Pourquoi m'as-tu quittée ?  
 En mon cœur maternel  
 Ton image est restée.  
 Azaël ! Azaël ! Pourquoi m'as-tu quittée ?

Cependant les soirs étaient doux,  
 Dans la plaine d'ormes plantée ?  
 Quand, sous la charge récoltée,  
 On ramenait les grands bœufs roux.  
 Lorsque la tâche était finie,  
 Enfants, vieillards et serviteurs,  
 Ouvriers des champs ou pasteurs,  
 Louaient, de Dieu la main bénie.

Ainsi les jours suivaient les jours  
 Et dans la pieuse famille,  
 Le jeune homme et la jeune fille  
 Échangeaient leurs chastes amours.

D'autres ne sentent pas le poids de la vieillesse ;  
 Heureux dans leurs enfants,  
 Ils voient couler les ans,  
 Sans regret comme sans tristesse,  
 Aux cœurs inconsolés que les temps sont pesants !  
 Azaël ! Azaël ! Pourquoi m'as-tu quittée ?

CONCERTO—Violoncello ... .. *Saint-Saëns*

MISS YVONNE MORRIS.

\* Ex-Student.

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BROADWOOD CONCERT GRAND PIANOFORTE.

## A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and



"Cosi fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "*Metropolitan Examination*." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

A Junior Department of the Academy has now been started with the object of providing sound and suitable instruction for pupils who are too young to be admitted as ordinary students, and whose time is chiefly occupied with their general education.

Full particulars of the Course of Study, Fees and Regulations are given in a separate Prospectus, which can be obtained on application.

N.B.—The conditions and Course of Study of the Junior Department being quite different from those of the Senior School, no term or half-term in the Junior Department can be taken in place of any of those which must be kept (or completed) by the Full Student in the Senior School.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by the late Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, 22nd June, 1912. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.



## CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1890, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 29 to 33.

## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see pp. 19 and 23). Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.

## SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT .. ..	Any branch of Music	April, 1918
*BAUME (MANX) .. ..	Any branch of Music	
*HENRY SMART .. ..	Composition or Organ	September, 1917
*LISZT .. ..	Composition or Pianoforte ..	September, 1920
*G. A. MACFARREN .. ..	Composition ..	September, 1917
*SIR MICHAEL COSTA .. ..	Composition ..	September, 1917
*GORING THOMAS .. ..	Composition ..	September, 1917
*JOSEPHINE TROUP .. ..	Composition ..	September, 1921
†WESTMORLAND .. ..	Singing .. ..	Annually in Dec.
†PAREPA-ROSA .. ..	Singing .. ..	April, 1918
†JOHN THOMAS (WELSH) .. ..	Singing and Instru- mental alternately	September, 1917
‡SAINTON-DOLBY .. ..	Singing .. ..	September, 1919
‡GEORGE MENCE SMITH .. ..	Singing .. ..	January, 1918
†ROSS .. ..	Singing .. ..	October, 1919
†ANNE E. LLOYD EXHIBITION .. ..	Singing .. ..	Annually in July
†LILIAN ELDÉE .. ..	Singing .. ..	Conferred periodically
†POTTER EXHIBITION .. ..	Pianoforte .. ..	Annually in Dec.
*THALBERG .. ..	Pianoforte .. ..	April, 1918
†SIR JOHN GOSS .. ..	Organ .. ..	
†STAINER EXHIBITION .. ..	Organ .. ..	Annually in Sept.
†MAUD MARY GOOCH .. ..	Organ .. ..	September, 1917
*SAINTON .. ..	Violin .. ..	January, 1919
‡DOVE .. ..	Violin .. ..	September, 1917
*BROUGHTON PACKER BATH .. ..	Violin .. ..	December, 1918
*CHARLES OLDHAM .. ..	Violin .. ..	January, 1919
*BROUGHTON PACKER BATH .. ..	Violoncello .. ..	December, 1919
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	September, 1918
†ROSS .. ..	Wind Instruments ..	September, 1919
†ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

\* Open    † Students of R.A.M. only.    ‡ Those who have not studied at the R.A.M.



## SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
* CAMPBELL CLARKE .. ..	Chosen by the Committee	September, 1917
‡ THOMAS THRELFALL .. ..	Chosen by the Committee	September, 1917
‡ MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.		

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

### PRIZES.

There are also the following forty-one Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- CUTHBERT NUNN PRIZE for Composition.
- PAREPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing (discontinued at present).
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- THE MESSRS. CHALLEN & Co. PRIZE for Pianoforte Playing.
- THE MESSRS. CHAPPELL & Co. PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- PIATTI PRIZE for Violoncello Playing.
- JULIA LENÉY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- THE CHAIRMAN'S PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- ALBERT HUNT SHAKESPEAREAN PRIZE for Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.

### PRIZES—*continued.*

LESLEY ALEXANDER GIFT for Ensemble Playing. [triennially].  
 THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded  
 JOSEPH MAAS PRIZE (independent of the Academy) for Singing.  
 MANNS MEMORIAL PRIZE.  
 EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.  
 ARTHUR BEARE PRIZE for Violin Playing.  
 PHILIP L. AGNEW PRIZE for Pianoforte Playing.  
 THE FRED. WALKER PRIZE for Singing.

### PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students, except in the Junior Department, particulars of which are given in a separate prospectus.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.



## SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.  
 HARMONY AND COUNTERPOINT.  
 COMPOSITION.  
 SOLO SINGING.  
 SIGHT SINGING AND MUSICAL DICTATION.  
 CHORAL SINGING.  
 CHOIR TRAINING.  
 PIANOFORTE.  
 „ ACCOMPANIMENT.  
 HARP.  
 ORGAN.  
 VIOLIN.  
 VIOLA.  
 VIOLONCELLO.  
 DOUBLE-BASS.  
 WIND INSTRUMENTS.  
 OTHER ORCHESTRAL INSTRUMENTS.  
 ENSEMBLE PLAYING (Chamber Music).  
 CONCERTED MUSIC (Instrumental and Vocal).  
 ORCHESTRAL PLAYING.  
 MILITARY MUSIC.  
 DICTION AND ELOCUTION.  
 OPERATIC SINGING AND ACTING.  
 DRAMA.  
 DEPORTMENT.  
 FENCING AND PHYSICAL DRILL.  
 DANCING.  
 STAGE DANCING.  
 ITALIAN.  
 FRENCH.  
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. In addition, each Student has a Second Study, and attends classes in Elements of Music, Harmony, Sight Reading, and (if a vocalist) Diction. Every Student also has the advantage of practising with the Orchestra, and, if an instrumentalist, of playing in the Orchestra and the Ensemble Class. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as Second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given occasionally on Wednesday afternoons. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

A Special Training Course for Teachers (Pianoforte) is available. (Separate prospectus obtainable on application to the Secretary.)

### CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight-Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

*Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight-Singing and Ensemble Classes and Orchestral Practices.

*Attendance at the classes numbered 8 and 9 is not obligatory.*



The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study. [Lesson weekly.

Dramatic Students:—Dramatic Class and one half-hour private

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Department followed by Dancing.

\*Elements of Music followed by Sight-Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Department followed by Dancing.

A Language of the student's own choice.

\*Elements of Music followed by Sight-Singing.

### FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination ... ..	1	1	0
Balance of Entrance Fee on becoming a Student ... ..	1	1	0
Tuition Fees, for ordinary Curriculum ... .. per term	12	12	0
Tuition Fees for the Curriculum set forth in par. 10. p. 21, (Wind Instruments) ... .. per term	7	7	0

### OPTIONAL SUBJECTS.

Additional Principal Study—

	Per term.		
One lesson per week (30 minutes) ... ..	4	4	0
Two lessons per week (30 minutes each) ... ..	7	7	0
Additional Second Study, one lesson per week ... ..	2	2	0
Operatic Class (Ordinary Students) ... ..	1	11	6
“ “ (Students who discontinue all other subjects) ... ..	3	3	0
Dramatic Class (Ordinary Students) ... ..	2	2	0
“ “ (Students who discontinue all other subjects) ... ..	3	3	0
†Diction ... ..	1	1	0
Elocution ... ..	1	1	0
Accompaniment ... ..	1	1	0
Dancing ... ..	1	1	0
Stage Dancing ... ..	1	1	0
Department and Gesture ... ..	1	1	0
Fencing ... ..	1	11	6
Physical Drill ... ..	0	10	6
Italian, French, German ... .. each, per term	1	1	0

Sight-Singing and Ear-Training. Additional classes will be arranged if required at the following fees:—

Class of not less than 4, £1 1s.; not less than 6 ... ..	0	15	0
Special Training course Lecture-Lessons as per Special Prospectus.			

\* Not obligatory.

† Free to Students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

### THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

#### TERMINAL ARRANGEMENTS, 1916-17.

Michaelmas Term began on MONDAY, 25th SEPTEMBER, 1916, and closed on SATURDAY, 16th DECEMBER, 1916.

Lent Term began on MONDAY, 8th JANUARY, 1917, and closes on SATURDAY, 31st MARCH, 1917.

Midsummer Term begins on MONDAY, 30th APRIL, 1917, and closes on SATURDAY, 21st JULY, 1917.

#### ENTRANCE EXAMINATIONS, 1917.\*

Entrance Examinations will be held :—

For the Midsummer Term, FRIDAY, 27th APRIL, 1917, at 2.

For the Midsummer Half-Term, WEDNESDAY, 6th JUNE, 1917, at 3.

#### ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight-Singing, Elocution, Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Dancing, Deportment, and Fencing, Prize Books.

For Second Studies, "Honourable Mention."

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\* For the character of this examination, see p. 19, Paying Students, para. 2.



## REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

## SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

## EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 27.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

## CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last fifteen years comprises selections from fifty-seven operas, and the performances of thirteen complete works.

### THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Foster, 1908.  
in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

### THE LENDING LIBRARY.

The Music Library, which was enriched some time ago by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., and more recently by a large number of Full Scores, Choral Works, Solos, and general Musical Literature from the Library of the late C. Ainslie Barry, is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage such may sustain whilst in their possession.

The Royal Academy of Music has recently received a welcome gift in the form of some 200 volumes of music, chiefly consisting of old church music and modern operas of the French school. This formed the bulk of the library of the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, ballets by Delibes, Widor, &c.; operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck, and many others. The church music comprises, besides the Masses of Haydn, Mozart, and Cherubini, many volumes of anthems and services by the great English church composers.

### BEQUESTS OF MUSICAL INSTRUMENTS.

The Academy has from time to time benefited by the generosity of friends who have bequeathed to it valuable instruments as objects of artistic interest, or for the use of talented students approved by the Committee of Management and under conditions framed by them. Amongst the most important of these are:—

A Grand Pianoforte by Messrs. Steinway, and

A Violin by Stradivarius, bequeathed by the late Mrs. Lewis Hill.



A number of Violins and Violas by Stradivarius, Amati, and others, bequeathed by the late Mr. John Rutson.

A Violin by Guadagnini, once the property of Ludwig Strauss, presented by Miss Ida Freund.

Two Violins, presented by Mr. Fredk. Geo. Fitch, J.P.

In memory of the late Mr. Thomas Threlfall, for many years Chairman of the Committee of Management, his widow has presented (in addition to a Scholarship and a handsome contribution to the Students' Aid Fund) a fine three-manual Organ, by Messrs. Norman & Beard, for the Concert Hall.

Mr. Arthur F. Hill (of the firm of Messrs. W. E. Hill & Sons, Bond Street, W.) has rendered valuable services to the Academy in connection with the care and examination of the stringed instruments, which services are cordially acknowledged by the Committee.

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### LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

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### LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and at moderate prices.

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### STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

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### THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

## BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons,\* shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M. (see p. 28).

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\* Except those who have presented themselves for the Special Training Course for Teachers, and who have passed the Examination for Associateship, which has recently been inaugurated.



- (i).—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

### THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. The fee payable is £5 5s., and successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 12,128 Candidates have presented themselves for this examination, of whom an average of 30·8 per cent. have passed.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, November 13, except on payment of an extra fee.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice-Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Easter and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

## Subscribing Members.

*Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.*

	Annual Subscriptions.			Donations or Life Subscriptions		
	£	s.	d.	£	s.	d.
HIS MAJESTY THE KING ... ..	25	0	0			
QUEEN ALEXANDRA ... ..	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G. ... ..				15	0	0
H.R.H. THE DUKE OF Saxe-Coburg and Gotha, DUKE OF EDINBURGH, K.G. (deceased) ... ..				50	0	0
H.R.H. THE PRINCE CHRISTIAN ... ..				5	5	0
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Albanesi, Cav. Carlo, Hon. R.A.M. ... ..	1	1	0			
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Alverstone, The Right Hon. Viscount, G.C.M.G. (dec.) ... ..				12	12	0
Anderson, James Ferrier, Esq. ... ..	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lillias Pringle) ... ..	1	1	0			
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Bailey, W. H., Esq., M.D. ... ..	1	1	0			
Bailey, Mrs. W. H. ... ..	1	1	0			
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased) ... ..				52	10	0
Baker, Sir Benjamin (deceased) (2nd donation) ... ..				20	0	0
Barry, C. A., Esq. (deceased) ... ..				12	12	0
Bates, James, Esq. ... ..	1	1	0			
Bax, A. Ridley, Esq., F.S.A. ... ..				105	0	0
Beauchamp, Henry, Esq., Hon. R.A.M. ... ..	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ... ..	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M. ... ..	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M. ... ..	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased) ... ..				52	10	0
Best, The Hon. Henry M. ... ..				12	12	0
Best, The Hon. Henry M. (second donation) ... ..				12	12	0
Bigge, Sir Wm. E., D.C.L., M.A. (deceased) ... ..	1	1	0			
Birkett, Mrs., A.R.A.M. ... ..	1	1	0			
Blakiston, Sydney, Esq., Hon. R.A.M. ... ..	1	1	0			
Bloomfield, Lady (deceased) ... ..				25	0	0
Bond, A. Acton, Esq., Hon. R.A.M. ... ..	1	1	0			
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Briant, Rowland, Esq., A.R.A.M. ... ..	1	1	0			
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Broadwood, Walter S., Esq. ... ..				10	0	0
Brown, Henry Francis, Esq. ... ..	5	0	0			
Broxholme, Mrs. Fred. G. ... ..				26	5	0
Bury, H. Entwisle, Esq. ... ..	2	2	0			
Cathie, Philip, Esq., A.R.A.M. ... ..	1	1	0			
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Cochrane, T., Esq. ... ..	1	1	0			
Cole, Mrs. Edward, A.R.A.M., L.R.A.M. ... ..	1	1	0			
Cooper, Miss Elsie ... ..	1	1	0			
Cooper, Sir Edward E. ... ..				26	5	0
Cooper, Sir Edward E. (2nd donation) ... ..				26	5	0
Corder, F., Esq., F.R.A.M. ... ..	1	1	0			
Coviello, Ambrose, Esq., A.R.A.M. ... ..	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased) ... ..				2	2	0
Creighton, J. A., Esq. ... ..	1	1	0			
Crews, Charles T. D., Esq., J.P., D.L., F.S.A. (deceased) ... ..				52	10	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A. (bequest) ... ..				500	0	0
Dale, B. J., Esq., A.R.A.M. ... ..	1	1	0			
Davies, Miss Jessie, A.R.A.M. ... ..	1	1	0			
Davies, Mrs. Mary, F.R.A.M. ... ..	1	1	0			
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De Rothschild, Alfred, Esq. ... ..	10	10	0			
Dewar, Professor Sir James, LL.D., F.R.S. ... ..	1	1	0			
Dixon, Howard, Esq. ... ..	1	1	0			
Dobree, Bonamy, Esq. (deceased) ... ..				5	5	0
Donaldson, Sir George ... ..	5	5	0			
Driver, F. Percival, Esq., A.R.A.M. ... ..	1	1	0			
Dudley, The Right Hon. The Earl of (deceased) ... ..				105	0	0
Duncombe, Col. C. W. E. ... ..	3	3	0			
Dyer, W. J., Esq. ... ..	1	1	0			
Dyer, Mrs. ... ..	1	1	0			
Dyke, Spencer, Esq., A.R.A.M. ... ..	1	1	0			
Ebbs, Mrs. M. E. ... ..	1	1	0			
Ebsworth, Miss ... ..	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P. ... ..				26	5	0
Erard, Messrs. S. & P. ... ..	5	5	0			
Eyers, H. R., Esq., F.R.A.M. ... ..	1	1	0			
Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.A.M. ... ..	1	1	0			
Farjeon, Harry, Esq., A.R.A.M. ... ..	1	1	0			
Ferrari, Miss F. J. ... ..	1	1	0			
Finlay, Lt.-Col. Archibald ... ..	3	3	0			
Fitch, Frederick George, Esq. ... ..	3	3	0			
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Flux, Neville, Esq., F.R.A.M. ... ..	2	2	0			
Foster, Ludovic G., Esq. ... ..	5	5	0			
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Gill, Allen, Esq., F.R.A.M. ... ..	1	1	0			
Glenesk, The Right Hon. Lord (deceased) ... ..				12	12	0
Goldsmid, Louisa, Lady (deceased) ... ..				5	0	0
Goldsmiths' Company ... ..				50	0	0
Goldsmiths' Company (2nd donation) ... ..				100	0	0
Goldsmiths' Company (3rd donation) ... ..				50	0	0
Graham, Mrs. ... ..	1	1	0			
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Grocers' Company ... ..				5	0	0

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Harrison, Miss Rose (Pupil of the late Frank Mori) ... ..				12	12	0
Heap, Ralph, Esq. (deceased) ... ..				12	12	0
Henderson, Miss Robertine, F.R.A.M. ... ..	1	1	0			
Hickin, Welton, Esq., A.R.A.M. ... ..	1	1	0			
Hickox, E. J., Esq., Mus. B. Oxon ... ..	1	1	0			
Higgins, H. V., Esq. ... ..	2	2	0			
Hopton, Colonel John ... ..	1	1	0			
Horton-Smith, Richard Horton, Esq., K.C. ... ..	2	2	0			
Howard-Jones, Evelyn, Esq., Hon. R.A.M. ... ..	1	1	0			
Howe, The Earl ... ..				105	0	0
Hume, W. W. F., Esq. ... ..				12	12	0
Hunt, A., Esq. ... ..	1	1	0			
Hunter, James, Esq. ... ..				12	12	0
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq. ... ..				50	0	0
Iles, Edward, Esq., Hon. R.A.M. ... ..	1	1	0			
In Memoriam J. H., November 11th, 1862 ... ..				1	1	0
James, Quintus S. H., Esq., A.R.A.M. ... ..	1	1	0			
J. O. C. (per Miss Jeff Sharp) ... ..				26	5	0
Kemp, S., Esq., F.R.A.M. ... ..	1	1	0			
Kilburn, N., Esq. ... ..				5	5	0
King, Frederic, Esq., Hon. R.A.M. ... ..	1	1	0			
Kipps, W. J., Esq., A.R.A.M. ... ..	1	1	0			
Kiver, Mrs. Ernest ... ..	1	1	0			
Knight, George S., Junr., Esq. ... ..				12	12	0
Knott, T. B., Esq., F.R.A.M. ... ..	1	1	0			
La Foy, Madame ... ..	1	1	0			
Lake, Herbert, Esq., A.R.A.M. ... ..	1	1	0			
Larkcom, Madame, F.R.A.M. ... ..	1	1	0			
Latham, Morton, Esq., Mus. B. Cantab. ... ..	1	1	0	12	12	0
Leaf, Mrs. Charles (deceased) ... ..				2	0	0
Leinster, The Duke of (deceased) ... ..				105	0	0
Leslie, John, Esq. ... ..				36	15	0
Lévi, Madame Edgardo (in memory of Edgardo Lévi, Esq., Hon. R.A.M.) ... ..	1	1	0			
Lierhammer, Dr. Theo., Hon. R.A.M. ... ..	1	1	0			
Littleton, Augustus J., Esq. ... ..				5	5	0
Lockyer, James T., Esq., A.R.A.M. ... ..	1	1	0			
Lonsdale, The Earl of (deceased) ... ..				110	5	0
Lowe, The Misses (Mayfield, Southgate) ... ..				12	12	0
Lowther, Sir John H. ... ..				10	10	0
Lowther, Right Hon. Lady E. (deceased) ... ..				90	17	0
Lucas, Arthur, Esq. ... ..	1	1	0			
Lucas, Miss Beatrice Stanley, A.R.A.M. ... ..	1	1	0			
Mackenzie, Sir A. C., Mus.D., LL.D., D.C.L., F.R.A.M. ... ..	1	1	0			
Mackenzie, H., Esq. ... ..				97	12	0
Macpherson, Charles, Esq., F.R.A.M. ... ..	1	1	0			
Macpherson, Stewart, Esq., F.R.A.M. ... ..	1	1	0			
Majoribanks, E., Esq. (deceased) ... ..				57	15	0
Malmesbury, Right Hon. The Earl of ... ..	2	2	0			
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Marter, Mrs. ... ..	1	1	0			
Mathews, Ernest, Esq. ... ..	2	2	0	35	14	0
Matthay, Tobias, Esq., F.R.A.M. ... ..	1	1	0			
Matthay, Miss Dora (Mrs. John Kennedy), A.R.A.M. ... ..	1	1	0			
Maye, Miss F., L.R.A.M. ... ..	1	1	0			
McEwen, J. B., Esq., M.A., F.R.A.M. ... ..	1	1	0			
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Meux, Thomas, Esq., Hon. R.A.M. ... ..	1	1	0			
Middlesex Choral Union ... ..				10	10	0
Miles, Percy H., Esq., A.R.A.M. ... ..	1	1	0			
Moore, Frederick, Esq., A.R.A.M. ... ..	1	1	0			
Morland, Sir F., Bart. ... ..				36	15	0
Morris, Mrs. Percy C. ... ..	1	1	0			
Mortimer, Chas., Esq., J.P. ... ..	1	1	0			
Morton, E., Esq., A.R.A.M. ... ..	1	1	0			
Mukle, Miss Annie V., A.R.A.M. ... ..				12	12	0
Needham, Dr. Joseph ... ..	1	1	0			
Nicholls, Edward W., Esq. ... ..				26	5	0
Noble, Saxton W. A., Esq. ... ..	3	3	0			
North, John, Bequest of the late ... ..				364	9	0
O'Brien, James, Esq. ... ..				12	12	0
Omodei-Curtis, Mrs. Alice, L.R.A.M. ... ..	1	0	0			
Orgill, J. Berwick, Esq. ... ..	3	3	0			
Pagden, Mrs. ... ..	1	1	0			
Paramythioti, Mrs. Amy, F.R.A.M. ... ..	1	1	0			
Parker, B. Patterson, F.R.A.M. ... ..	1	1	0			
Parker, W. Frye, Esq., F.R.A.M. ... ..	1	1	0			
Parry, Sir C. Hubert H., Bart., Mus.D., D.C.L., Hon. R.A.M. ... ..	2	2	0			
Pearson, Cecil, Esq. ... ..	1	1	0			
Phillips, Charles, Esq., F.R.A.M. ... ..	1	1	0			
Pickersgill-Cunliffe, Miss Katharine ... ..	2	2	0			
Pierce, Dr. F. M. ... ..	1	1	0			
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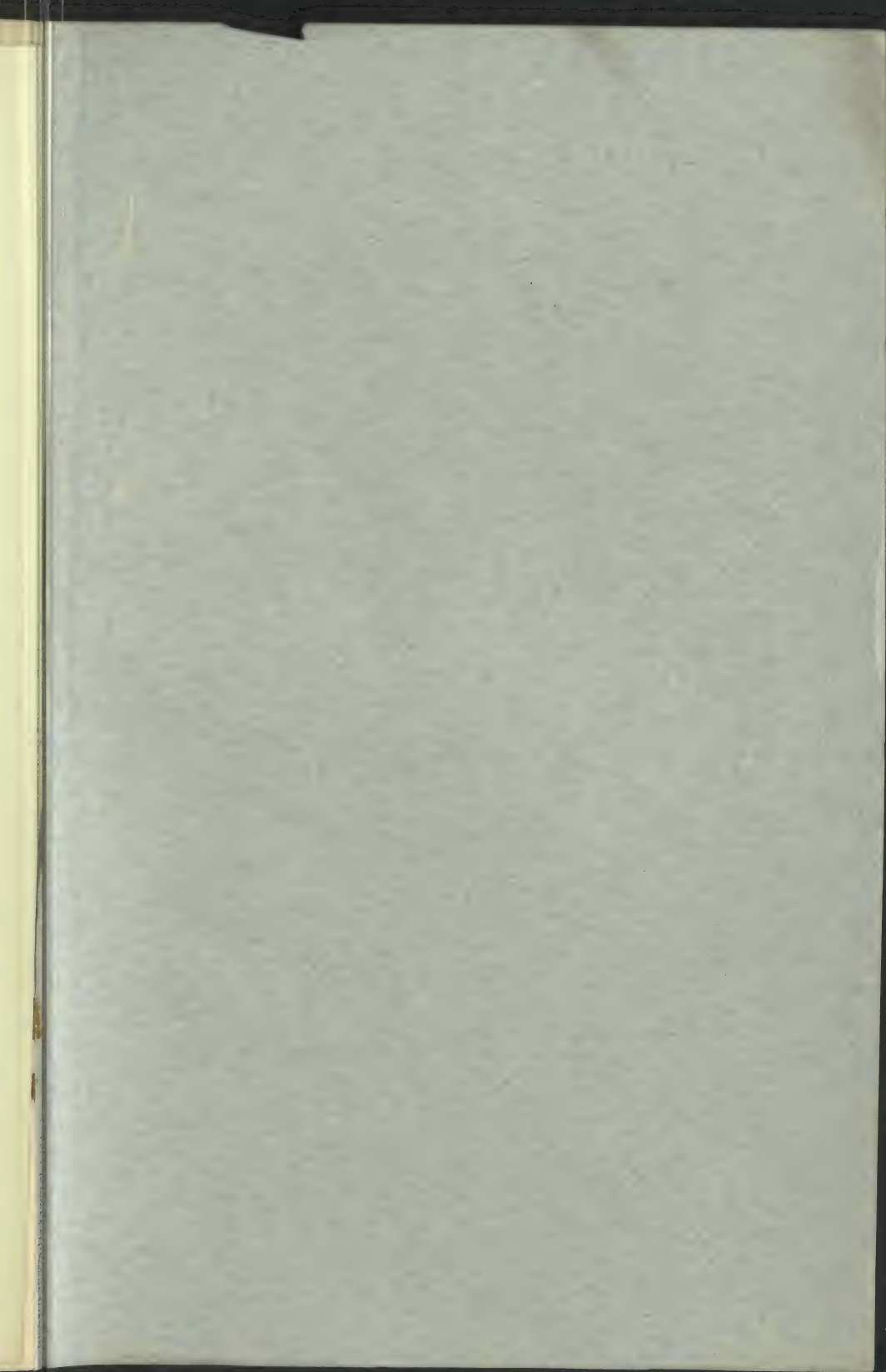
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Persons already taking the ordinary Students' Course in the Royal Academy of Music, may attend SINGLE COURSES of Lecture-Lessons in any of the subjects named by special arrangement, but only those taking the whole year's Course in all these subjects will be eligible for the special Examination.

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\* The student may be exempted from this lesson under certain circumstances.









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## rchestral ncert

AT

QUEEN'S HALL

*Friday, 22nd June, 1917,*

**At Three o'clock.**

---

Conductor - - Sir A. C. MACKENZIE, Mus.D., LL.D.



# Program

PIANOFORTE CONCERTO IN C SHARP MINOR ... *Rimsky-Korsakow*

MR. JACK BEAVER.

(Sterndale Bennett Scholar.)

PRÉLUDE RELIGIEUSE (MS)—Orchestra and Organ

*Edmund T. Jenkins*

(Orchestral Scholar.)

SONG ... "Sabbath Morn at Sea" ... *Elgar*

Miss BESSIE BROWN KERR.

(Associated Board Exhibitioner.)

ANDANTE } —from Violin Concerto ... *Mackenzie\**  
ALLEGRO VIVACE }

Miss GLADYS CHESTER.

(Gowland-Harrison Exhibitioner.)

TWO SONGS FOR LITTLE CHILDREN (MSS.) { "An Irish Lullaby"  
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(Goring Thomas Scholar.)

Miss MORFYDD OWEN.

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## rchestral ncert

AT

QUEEN'S HALL

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LA FOY, Madame.

### DEPORTMENT & GESTURE.

LA FOY, Madame.

### FENCING & PHYSICAL DRILL.

BERTRAND, Mlle.

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DIANO, FRANCESCO P.

### FRENCH LANGUAGE.

BOSC, HENRI, M.A.

### GERMAN LANGUAGE.

\*PERCIVAL, P. M. P., M.A.

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COX, Miss CYNTHIA.  
DAVIES, Miss GWENDDA.  
NYE, Miss ELSIE M.  
ROWLEY, ALEC.

### SINGING.

HATCHARD, Miss MARJORIE  
LANGSTON, Miss EVELYN.  
PORCELL, Miss MAY.  
ROLFE, Miss GLADYS.

### PIANOFORTE.

ANSELL, Miss JOYCE.  
BROCKMAN, Miss I. M.  
COX, Miss CYNTHIA.  
CUNNINGHAM, Miss MARGERY

### PIANOFORTE—*continued.*

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KENNEDY, Miss ETHEL.  
LEWIS, Miss JOSEPHINE.  
PORTCH, Miss MARGARET.  
RAMSAY, Miss MARY.

### VIOLIN.

CHESTER, Miss GLADYS.  
LODER, Miss ETHEL.

### VIOLA.

LOCKWOOD, Miss FLORENCE M.

### VIOLONCELLO.

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### ELOCUTION.

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Dramatic Class—ACTON BOND, Hon. R.A.M.

### Operatic Class—

Stage Director of Operatic Class—CAIRNS JAMES.

\* On Active Service.



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### First Violins.

- Mr. Frye-Parker, W. †  
(Principal.)  
Miss Barrie, D.\*  
Mr. Beard, P.\*  
" Benjamin, E.\*  
Miss Burns, H.\*  
" Chalmers, D.\*  
" Chester, G.\*  
" Cochrane, M.\*  
Mr. De Reyghere, A.\*  
Miss Drew, S.\*  
Mr. Fisher, J.\*  
Miss Goldsmith, K.\*  
" Gould, S.\*  
" Greenish, D.\*  
" Holloway, M.\*  
" Lavin, M. M.\*  
" Lockwood, F.\*  
" Manoukian, L.\*  
" Richards, F.\*  
" Rogers, M. M.\*

### Second Violins.

- Mr. Szczepanowski, L. †  
(Principal.)  
Miss Agnew, J.\*  
Mr. Biss, S.\*  
" Corlett, C.\*  
Miss Counsell, I.\*  
" Dallas, A. J.\*  
" Dore, E. M. T.\*  
" Drew, J.\*  
" Evans, E. J.\*  
" Flook, M.\*  
Mr. Garrity, F. P.\*  
Miss Johnson, C.\*  
" Morris, D.\*  
" Pirret, V.\*  
" Reeves, P.\*  
" Sinclair, M.\*  
" Stanley, H.\*  
" Wright, H.\*

### Violas.

- Mr. Coates, E. †  
(Principal.)  
" Addison, V. †  
" Blanchard, J. S.\*  
" Blakemore, A.\*  
Miss Cooper, N. D.\*

### Violas (continued).

- Mr. Dyson, A. E. †  
" Howard, F. †  
Miss Snow, M.\*  
" Turner, N.\*  
" Whyte, D. J.\*

### 'Cellos.

- Mr. Hambleton, J. E. †  
(Principal.)  
Miss Cantor, R.\*  
" Carter, D.\*  
" Clarke, H.\*  
" Cooke, P.\*  
" Dalrymple, A.\*  
" Dowson, M.\*  
" Griffiths, D.\*  
Mr. Leggett, F.\*  
Miss Mitchell, V.\*  
" Morris, Y.\*  
" Parker, N.\*  
" Stanfield, M.\*

### Double-Basses.

- Mr. Winterbottom, C. †  
(Principal.)  
" Carrodus, E. A. †  
" Hobday, C.  
" Stanley, P. J. †  
" Taylor, F.\*  
" Whitmore, E. W.  
" Wilkes, J. E. P.  
" Winterbottom, F.

### Flutes.

- Mr. Stainer, C. †  
(Principal.)  
" Carrodus, W. O.  
Miss Underwood, M.\*

### Piccolo.

- Mr. Stainer, C. †

### Oboes.

- Mr. Malsch, W. M.  
(Principal.)  
" Dawson, J.\*  
Miss Vincent, L. M. V.\*

### Clarinets.

- Mr. Angarde, E. J. †  
(Principal.)  
" Jenkins, E. T.\*

### Bassoons.

- Mr. James, E. F.  
(Principal.)  
" James, W.

### Horns.

- Mr. Borsdorf, A.  
(Principal.)  
" Brain, A. E.  
" Brain, A. E., Junr.  
Miss Moberley, K.\*

### Trumpets.

- Mr. Solomon, J. †  
(Principal.)  
Miss Lucas, K.\*

### Trombones.

- Mr. Matt, A. E.  
(Principal.)  
" Atherley, E.  
" Evans, R.

### Timpani.

- Mr. Lindars, H.\*

### Bass Drum & Cymbals.

- Mr. Kerby, P.\*

### Triangle.

- Mr. Beaver, J.\*

### Harp.

- Miss Morgan, N.\*

### Acting Librarian.

- Mrs. Renaut, W. E.

\* Student.

† Ex-Student.



# PROGRAMME.

- PIANOFORTE CONCERTO IN C SHARP MINOR ... *Rimsky-Korsakow*  
 MR. JACK BEAVER.  
 (Sterndale Bennett Scholar.)
- PRÉLUDE RELIGIEUSE (MS.)—Orchestra and Organ  
*Edmund T. Jenkins*  
 (Orchestral Scholar.)
- SONG ... "Sabbath Morn at Sea" ... *Elgar*  
 MISS BESSIE BROWN KERR.  
 (Associated Board Exhibitioner.)
- ANDANTE }  
 ALLEGRO VIVACE } —from Violin Concerto ... *Mackenzie\**  
 MISS GLADYS CHESTER.  
 (Gowland-Harrison Exhibitioner.)
- TWO SONGS FOR LITTLE CHILDREN (MSS.) { "An Irish Lullaby"  
 { "Pitter, patter" } *Morfydd Owen*  
 (Goring Thomas Scholar.)
- MISS MORFYDD OWEN.
- TWO DANCES (MSS.)—Pianoforte and Strings *Arthur L. Sandford*  
 (Sir Michael Costa Scholar.)
- MR. LESLIE ENGLAND.  
 (Associated Board Exhibitioner.)
- SONG ... "The Swimmer" ... *Elgar*  
 MISS ETTA CROSSMAN.
- ANDANTE — MODERATO }  
 ADAGIO RELIGIOSO } —from Violin Concerto ... *Vieuxtemps*  
 MR. ALFRED DE REYGHÈRE.  
 (Associated Board Exhibitioner.)
- SONGS ... { (a) "Know'st thou the Land" ... *Goring Thomas\**  
 { MISS GWLADYS PARTRIDGE.  
 { (Westmorland Scholar.)  
 { (b) "Séguirille" (*Carmen*) ... *Bizet*  
 { MISS EDITH BARTLETT.  
 { (Ada Lewis Scholar.)
- ROMANZE  
 ALLEGRO MOLTE VIVACE } —from Pianoforte Concerto *Paderewski*  
 MISS RENÉE ADLER.  
 \* Ex-Student.

CHAPPELL CONCERT GRAND PIANOFORTE.

# PROGRAMME.

FRIDAY, JUNE 22nd, 1917.

.....  
*No Repetition of a Piece, or recall of a Performer, is  
allowed at these Concerts.*  
.....

PIANOFORTE CONCERTO IN C SHARP MINOR

*Rimsky-Korsakow.*

MR. JACK BEAVER.

(Sterndale Bennett Scholar.)

*Percy Walker*

PRÉLUDE RELIGIEUSE (MS.)—Orchestra and Organ

*Edmund T. Jenkins.*

(Orchestral Scholar.)

SONG      ...      "Sabbath Morn at Sea"      ...      *Elgar.*

MISS BESSIE BROWN KERR.

(Associated Board Exhibitioner.)

THE ship went on with solemn face  
To meet the darkness on the deep,  
The solemn ship went onward.  
I bowed down weary in the place,  
For parting tears and present sleep  
Had weighed mine eyelids downward.

The new sight! the new wondrous sight!  
The waters around me, turbulent,  
The skies, impassive o'er me,  
Calm in a moonless, sunless light,  
As glorified by even the intent  
Of holding the day glory!



Love me, sweet friends, this Sabbath day,  
 The sea sings round me while ye roll  
 Afar the hymn, unaltered,  
 And kneel, where once I knelt to pray,  
 And bless me deeper in your soul  
 Because your voice has faltered.

And though this Sabbath comes to me  
 Without the stoled minister  
 And chanting congregation,  
 God's Spirit shall give comfort, He  
 Who brooded soft on waters drear,  
 Creator on creation.

He shall assist me to look higher,  
 Where keep the saints, with harp and song,  
 An endless Sabbath morning,  
 And, on that sea commixed with fire,  
 Oft drop their eyelids raised too long  
 To the full Godhead's burning.

*Mrs. Browning.*

ANDANTE  
 ALLEGRO VIVACE } —From Violin Concerto ... *Mackenzie.\**

MISS GLADYS CHESTER.

(Gowland-Harrison Exhibitioner.)

TWO SONGS FOR (a) "An Irish Lullaby" } *Morfydd Owen.*  
 LITTLE CHILDREN (b) "Pitter, Patter" }  
 (MSS.) (Goring Thomas Scholar.)

MISS MORFYDD OWEN.

(a) "AN IRISH LULLABY."

**H**USHEEN, husheen, thou little pink ray of the dawn!  
 Son of a hundred kings — in thy rest 'mid the ripening corn:  
 Sleep, while thy mother sings,  
 Son of a hundred kings,  
 Husheen, husheen! thou little pink ray of the dawn!

Sleep, sleep, thou little pink pearl of my heart,  
 The breezes come creeping in, swaying the corn apart,  
 Trying to kiss thine eyes,  
 Blue as the skies,  
 Sleep, sleep, thou little pink pearl of my heart.

Sleep, sleep, 'tis not yet time to awake,  
 Sleep and grow strong, O heart, for thy country's sake :  
 Till thine arm can wield  
 A sword on the battle-field,  
 Sleep and grow strong and brave for thy country's sake.

Lullaby, lullaby, thou son of a hundred kings,  
 What art thou dreaming there as thy mother sings ?  
 Of the angels above ?  
 Of the flowers that you love ?  
 Lullaby, lullaby, thou son of a hundred kings !  
 Lullaby.

*Anon.*

(b) "PITTER, PATTTER."

PITTER, patter, Rainy Rose,  
 Dewdrops glitter on your clothes,  
 Stars of dew upon your hair,  
 Stars and dewdrops everywhere.

Round the little Rainy Rose,  
 Sweetest flower or child that grows,  
 Laughing eyes and lips of glee ;  
 Sweet white rosebud, dance with me.

Dance with you, of course I will,  
 I will dance with you until  
 All the other little girls  
 Toss their jealous golden curls.

For you are grown up and tall,  
 Nice to dance with at a ball—  
 Let us fly around once more  
 On the smooth and slippery floor.



Pitter, patter, Rainy Rose !  
 Here 's a secret no-one knows :  
 Childhood's joy from you I borrow,  
 I will be grown-up to-morrow.

Sad good-night, sweet Rainy Rose !  
 Sunset on your dew-drops glows,  
 But I see life's morning rise,  
 Dancing in your dancing eyes !

*Douglas Ainslie.*

TWO DANCES (MSS.)—Pianoforte and Strings

*Arthur L. Sandford.*  
 (Sir Michael Costa Scholar.)

MR. LESLIE ENGLAND.  
 (Associated Board Exhibitioner.)

*Reddie*

SONG ... .. " The Swimmer " ... .. *Elgar.*  
 Miss ETTA CROSSMAN.

**W**ITH short, sharp, violent lights made vivid,  
 To southward far as the sight can roam,  
 Only the swirl of the surges livid,  
 The seas that climb and the surfs that comb,  
 Only the crag and the cliff to nor'ward,  
 And the rocks receding, and reefs flung forward,  
 Waifs wreck'd seaward and wasted shoreward,  
 On shallows sheeted with flaming foam.  
 A grim, grey coast and a seaboard ghastly,  
 And shores trod seldom by feet of men—  
 Where the batter'd hull and the broken mast lie,  
 They have lain embedded these long years ten.  
 Love ! when we wandered here together,  
 Hand in hand through the sparkling weather,  
 From the heights and hollows of fern and heather,  
 God surely loved us a little then.

The skies were fairer and shores were firmer—  
 The blue sea over the bright sand roll'd :  
 Babble and prattle, and ripple and murmur,  
 Sheen of silver and glamour of gold.

\* \* \* \* \*

So, girt with tempest and wing'd with thunder,  
 And clad with lightning and shod with sleet,  
 And strong winds treading the swift waves under  
 The flying rollers with frothy feet,  
 One gleam like a bloodshot sword-blade swims on  
 The sky line, staining the green gulf crimson,  
 A death-stroke fiercely dealt by a dim sun  
 That strikes through his stormy winding sheet.

O, brave white horses ! you gather and gallop,  
 The storm sprite loosens the gusty reins ;  
 Now the stoutest ship were the frailest shallop  
 In your hollow backs, on your high-arched manes.  
 I would ride as never a man has ridden  
 In your sleepy, swirling surges hidden ;  
 To gulfs foreshadow'd through strifes forbidden,  
 Where no light wearies and no love wanes.

*A. Lindsay Gordon.*

ANDANTE—MODERATO } — From Violin Concerto *Vivacitè*.  
 ADAGIO RELIGIOSO }

MR. ALFRED DE REYGHÈRE.

(Associated Board Exhibitioner.)

SONGS ... { (a) "Know'st thou the land" ... *Goring Thomas*.  
 ... { (b) "Séguidille" (*Carmen*) ... .. *Bizet*.

MISS GWLADYS PARTRIDGE.

(Westmorland Scholar.)

**K**NOW'ST thou the land where bloom the citron bow'rs,  
 Where the gold orange lights the dusky grove ?  
 High waves the laurel there, the myrtle flow'rs,  
 And through a dark blue heaven the sweet winds rove.  
 Know'st thou it well, that land ? There, there, with thee,  
 Oh friend, oh lov'd one ! fain my steps would flee.  
 Know'st thou the mountain ? High its bridge is hung  
 Where the mule seeks, thro' mist and cloud, his way !  
 There lie the dragon race deep caves among,  
 O'er beetling rocks there foams the torrent spray,  
 Know'st thou it well ? 'Tis there, 'tis there,  
 Ah ! there lies my path ! Oh, father ! let us flee,

*Mrs. Hemans.*



(b) "Séguidille" (*Carmen*) ... .. Bizet.

Miss EDITH BARTLETT.

(Ada Lewis Scholar.)

"SÉGUIDILLE."

CLOSE by the ramparts of Seville,  
Dwells my good friend, Lilas Pastia,  
I'll dance there the gay Séguidille,  
And drink the bright Manzanilla!  
I will hasten to my friend Lilas Pastia!

Yes, but I must have company,  
True pleasure shared by two must be.  
So to the merry dance to-night,  
My lover bold shall come with me!  
My lover bold! Ah, what vexation;  
I quarrelled with him yesterday!

My lonely heart needs consolation,  
And craves for love without delay!  
Full many for my love are dying,  
But none of them for me will do!  
And yet, alas, for love I'm sighing!

Will you love me? I will love you.  
Who wants a heart; mine may be taken.  
Now is the time—ready am I!  
Let the thrilling of love awaken,  
And take my hand and away we'll fly!

Close by the ramparts, &c.

ROMANZE  
ALLEGRO MOLTE VIVACE } —From Pianoforte Concerto  
Paderewski.

Miss RENÉE ADLER.

\*Ex-Student.

CHAPPELL CONCERT GRAND PIANOFORTE.

*all hands*

## A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and



"Cosi fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "*Metropolitan Examination*." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

A Junior Department of the Academy has now been started with the object of providing sound and suitable instruction for pupils who are too young to be admitted as ordinary students, and whose time is chiefly occupied with their general education.

Full particulars of the Course of Study, Fees and Regulations are given in a separate Prospectus, which can be obtained on application.

N.B.—The conditions and Course of Study of the Junior Department being quite different from those of the Senior School, no term or half-term in the Junior Department can be taken in place of any of those which must be kept (or completed) by the Full Student in the Senior School.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by the late Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, 22nd June, 1912. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.



## CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 29 to 33.

## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see pp. 19 and 23). Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.

## SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT .. ..	Any branch of Music	April, 1918
*BAUME (MANX) .. ..	Any branch of Music	September, 1918
*HENRY SMART .. ..	Composition or Organ	September, 1917
*LISZT .. ..	Composition or Pianoforte ..	September, 1920
*G. A. MACFARREN .. ..	Composition ..	September, 1917
*SIR MICHAEL COSTA .. ..	Composition ..	September, 1918
*GORING THOMAS .. ..	Composition ..	September, 1917
*JOSEPHINE TROUP .. ..	Composition ..	September, 1921
†WESTMORLAND .. ..	Singing .. ..	Annually in Dec.
†PAREPA-ROSA .. ..	Singing .. ..	April, 1918
‡JOHN THOMAS (WELSH) ..	Singing and Instru- mental alternately	September, 1917
‡SAINTON-DOLBY .. ..	Singing .. ..	September, 1919
‡GEORGE MENCE SMITH ..	Singing .. ..	January, 1918
†ROSS .. ..	Singing .. ..	October, 1918
†ANNE E. LLOYD EXHIBITION	Singing .. ..	Annually in July
†LILIAN ELDEE .. ..	Singing .. ..	Conferred periodically
†POTTER EXHIBITION .. ..	Pianoforte .. ..	Annually in Dec.
*THALBERG .. ..	Pianoforte .. ..	April, 1918
†SIR JOHN GOSS .. ..	Organ .. ..	Annually in Sept.
†STAINER EXHIBITION .. ..	Organ .. ..	September, 1917
†MAUD MARY GOOCH .. ..	Organ .. ..	January, 1919
*SAINTON .. ..	Violin .. ..	September, 1918
‡DOVE .. ..	Violin .. ..	December, 1918
*BROUGHTON PACKER BATH	Violin .. ..	January, 1919
*CHARLES OLDHAM .. ..	Violoncello .. ..	December, 1919
*BROUGHTON PACKER BATH	.. ..	September, 1918
*ORCHESTRAL INSTRUMENTS (six)	.. ..	September, 1919
†ROSS .. ..	Wind Instruments ..	September, 1919
†ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

\* Open. Students of R.A.M. only. † Those who have not studied at the R.A.M.



# SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
*ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE . . . . .	Chosen by the Committee	September, 1920
*THOMAS THRELFALL . . . . .	Chosen by the Committee	September, 1918
†MARY BURGESS MEMORIAL FUND . .	Any branch of Music	
* Open. † Students of R.A.M. only.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

## PRIZES.

There are also the following forty Memorial and other Prizes which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- CUTHBERT NUNN PRIZE for Composition.
- PALEPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing (discontinued at present).
- STERNDALÉ BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- THE MESSRS. CHALLEN & Co. PRIZE for Pianoforte Playing.
- THE MESSRS. CHAPPELL & Co. PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- PIATTI PRIZE for Violoncello Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- THE CHAIRMAN'S PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- ALBERT HUNT SHAKESPEAREAN PRIZE for Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.

PRIZES—*continued.*

LESLEY ALEXANDER GIFT for Ensemble Playing. [triennially).  
 THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded  
 JOSEPH MAAS PRIZE (independent of the Academy) for Singing.  
 MANNS MEMORIAL PRIZE.  
 EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.  
 ARTHUR BEARE PRIZE for Violin Playing.  
 PHILIP L. AGNEW PRIZE for Pianoforte Playing.  
 THE FRED. WALKER PRIZE for Singing.

## PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students, except in the Junior Department, particulars of which are given in a separate prospectus.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.



# SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.  
 HARMONY AND COUNTERPOINT.  
 COMPOSITION.  
 SOLO SINGING.  
 SIGHT SINGING AND MUSICAL DICTATION.  
 CHORAL SINGING.  
 CHOIR TRAINING.  
 PIANOFORTE.  
 " ACCOMPANIMENT.  
 HARP.  
 ORGAN.  
 VIOLIN.  
 VIOLA.  
 VIOLONCELLO.  
 DOUBLE-BASS.  
 WIND INSTRUMENTS.  
 OTHER ORCHESTRAL INSTRUMENTS.  
 ENSEMBLE PLAYING (Chamber Music).  
 CONCERTED MUSIC (Instrumental and Vocal).  
 ORCHESTRAL PLAYING.  
 MILITARY MUSIC.  
 DICTION AND ELOCUTION.  
 OPERATIC SINGING AND ACTING.  
 DRAMA.  
 DEPORTMENT.  
 FENCING AND PHYSICAL DRILL.  
 DANCING.  
 STAGE DANCING.  
 ITALIAN.  
 FRENCH.  
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. In addition, each Student has a Second Study, and attends classes in Elements of Music, Harmony, Sight Reading, and (if a vocalist) Diction. Every Student also has the advantage of practising with the Orchestra, and, if an instrumentalist, of playing in the Orchestra and the Ensemble Class. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as Second Study. Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 8 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given occasionally on Wednesday afternoons. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

A Special Training Course for Teachers (Pianoforte) is available. (Separate prospectus obtainable on application to the Secretary.)

### CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight-Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

*Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight-Singing and Ensemble Classes and Orchestral Practices.

*Attendance at the classes numbered 8 and 9 is not obligatory.*



The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study. [lesson weekly.

Dramatic Students:—Dramatic Class\* and one half-hour private 2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour Deportment followed by Dancing.

\*Elements of Music followed by Sight-Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

\*Elements of Music followed by Sight-Singing.

### FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum	12	12	0
Tuition Fees for the Curriculum set forth in par. 10. p. 21, (Wind Instruments)	7	7	0

### OPTIONAL SUBJECTS.

Additional Principal Study—		Per term.
One lesson per week (30 minutes)	...	4 4 0
Two lessons per week (30 minutes each)	...	7 7 0
Additional Second Study, one lesson per week	...	2 2 0
Operatic Class (Ordinary Students)...	...	1 11 6
" " (Students who discontinue all othersubjects)	...	3 3 0
Dramatic Class (Ordinary Students)	...	2 2 0
" " (Students who discontinue all other subjects)	...	3 3 0
†Diction	...	1 1 0
Elocution	...	1 1 0
Accompaniment	...	1 1 0
Dancing	...	1 1 0
Stage Dancing	...	1 1 0
Deportment and Gesture	...	1 1 0
Fencing	...	1 1 0
Physical Drill	...	1 11 6
Italian, French, German	...	1 1 0
Sight-Singing and Ear-Training.	Additional classes will be arranged if required at the following fees:—	
Class of not less than 4, £1 1s.; not less than 6	...	0 15 0

Special Training course Lecture-Lessons as per Special Prospectus.

\* Not obligatory.

† Free to Students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

### THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (86 weeks in all), with intervening vacations at Christmas and Easter.

#### TERMINAL ARRANGEMENTS, 1917-1918.

Michaelmas Term begins on MONDAY, 24th SEPTEMBER, 1917, and closes on SATURDAY, 15th DECEMBER, 1917.

Lent Term begins on MONDAY, 7th JANUARY, 1918, and closes on SATURDAY, 23rd MARCH, 1918.

Midsummer Term begins on MONDAY, 22nd APRIL, 1918, and closes on SATURDAY, 20th JULY, 1918.

#### ENTRANCE EXAMINATIONS, 1917-1918.\*

Entrance Examinations will be held:—

For the Michaelmas Term, THURSDAY, 20th SEPTEMBER, 1917, at 9.30.

For the Michaelmas Half-Term, WEDNESDAY, 31st OCTOBER, 1917, at 3.

For the Lent Term, FRIDAY, 4th JANUARY, 1918, at 2.

For the Lent Half-Term, WEDNESDAY, 13th FEBRUARY, 1918, at 3.

For the Midsummer Term, THURSDAY, 25th APRIL, 1918, at 2.

For the Midsummer Half-Term, WEDNESDAY, 5th JUNE, 1918, at 3.

#### ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight-Singing, Elocution, Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Dancing, Deportment, and Fencing, Prize Books.

For Second Studies, "Honourable Mention."

\* For the character of this examination, see p. 19, Paying Students, para. 2.



### REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

### SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

### EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 27.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

### CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last fifteen years comprises selections from fifty-seven operas, and the performances of thirteen complete works.

### THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Foster, 1908, in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

### THE LENDING LIBRARY.

The Music Library, which was enriched some time ago by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., and more recently by a large number of Full Scores, Choral Works, Solos, and general Musical Literature from the Library of the late C. Ainslie Barry, is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage such may sustain whilst in their possession.

The Royal Academy of Music has recently received a welcome gift in the form of some 200 volumes of music, chiefly consisting of old church music and modern operas of the French school. This formed the bulk of the library of the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, ballets by Délibes, Widor, &c.; operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck, and many others. The church music comprises, besides the Masses of Haydn, Mozart, and Cherubini, many volumes of anthems and services by the great English church composers.

### BEQUESTS OF MUSICAL INSTRUMENTS.

The Academy has from time to time benefited by the generosity of friends who have bequeathed to it valuable instruments as objects of artistic interest, or for the use of talented students approved by the Committee of Management and under conditions framed by them. Amongst the most important of these are:—

- A Grand Pianoforte by Messrs. Steinway, and
- A Violin by Stradivarius, bequeathed by the late Mrs. Lewis Hill.



A number of Violins and Violas by Stradivarius, Amati, and others, bequeathed by the late Mr. John Rutson.

A Violin by Guadagnini, once the property of Ludwig Strauss, presented by Miss Ida Freund.

Two Violins, presented by Mr. Fredk. Geo. Fitch, J.P.

In memory of the late Mr. Thomas Threlfall, for many years Chairman of the Committee of Management, his widow has presented (in addition to a Scholarship and a handsome contribution to the Students' Aid Fund) a fine three-manual Organ, by Messrs. Norman & Beard, for the Concert Hall.

Mr. Arthur F. Hill (of the firm of Messrs. W. E. Hill & Sons, Bond Street, W.) has rendered valuable services to the Academy in connection with the care and examination of the stringed instruments, which services are cordially acknowledged by the Committee.

### LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

### LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and at moderate prices.

### STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

### THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

## BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons,\* shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M. (see p. 28).

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\* Except those who have presented themselves for the Special Training Course for Teachers, and who have passed the Examination for Associateship, which has recently been inaugurated.



- (i).—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

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An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. The fee payable is £5 5s., and successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

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The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, November 13, except on payment of an extra fee.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice-Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Easter and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

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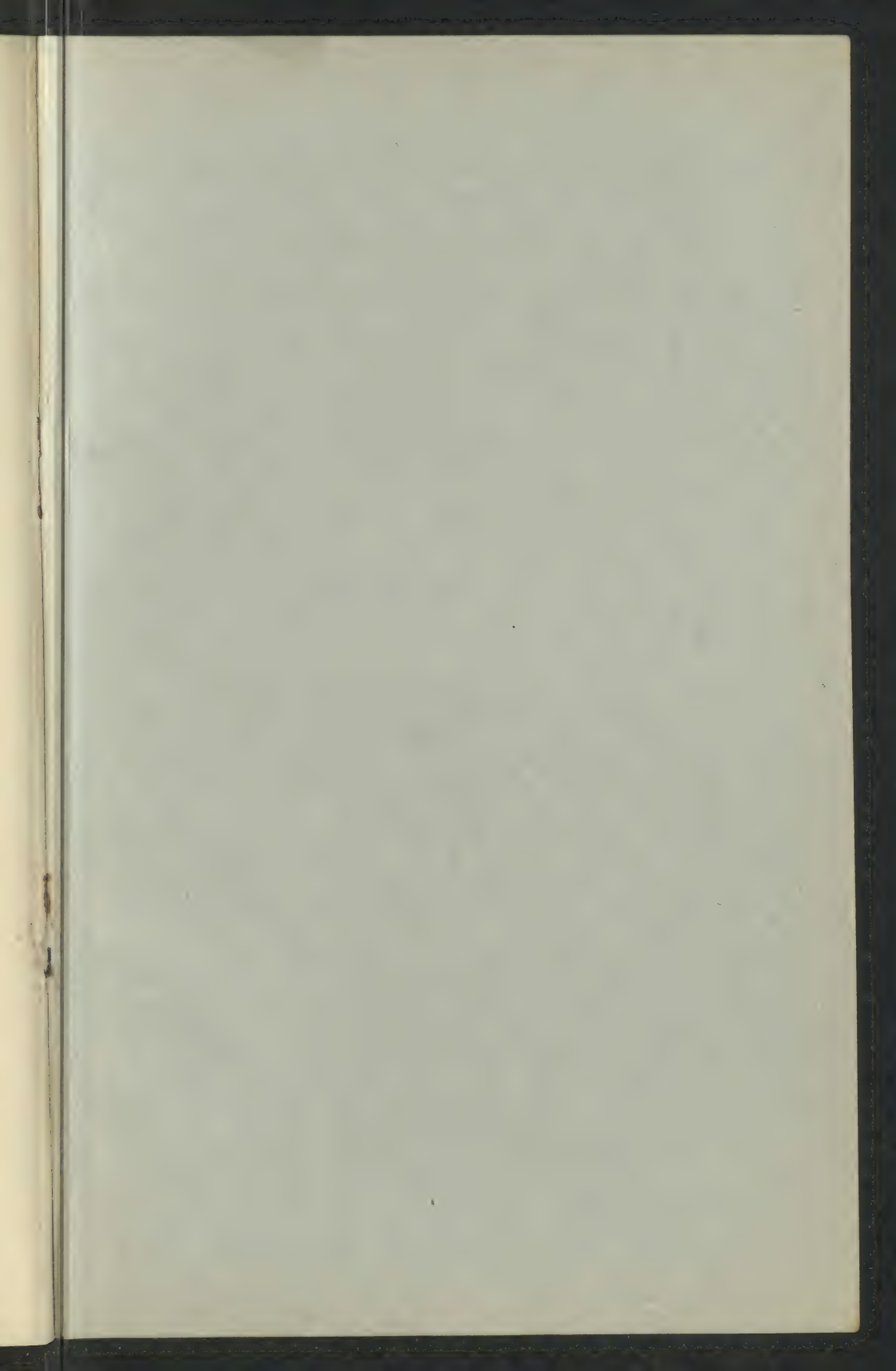
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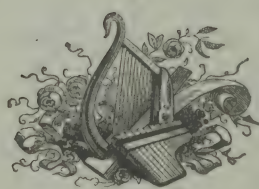
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## hamber ncert

AT

THE DUKE'S HALL

ON

*Wednesday, 21st November, 1917,*

**At Three o'clock.**



# Program

TEMA CON VARIAZIONI, FROM TRIO FOR PIANOFORTE,  
VIOLIN, AND VIOLONCELLO (Op. 50) ... .. *Tschaikowsky*  
MISS DOROTHY HOWELL. MISS GLADYS CHESTER,  
AND MISS DORIS GRIFFITHS.

FIRST MOVEMENT FROM SONATA IN C MINOR (Op. 111)—  
Pianoforte ... .. *Beethoven*  
MISS KATHLEEN LEVI.

SONGS FROM "THE LIFE OF A ROSE" ... .. *Liza Lehmann*  
"Unfolding." "The Storm."  
"The Bee." "The Farewell."  
"Rosa Resurget."

MISS MARGUERITE LISTER

(Mrs. Durell Wickham).

(Accompanist, Miss MARJORIE PARKER.)

RONDINO IN E MAJOR—Violin ... .. *Vieuxtemps*  
MISS GLADYS CHESTER

(Gowland Harrison Exhibitioner.)

(Accompanist, Mr. RUSSELL CHESTER.)

SONATA IN A—Pianoforte... .. *Mozart*

MISS DÉsirÉE MacEWAN

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LE JARDIN MOUILLÉ—Harp ... .. *Jacques de la Présle*

MISS NANCY MORGAN.

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BROADWOOD CONCERT HALL

*Students are expected to remain until the end of the Programme.*

# gramme.

SONGS ... { "Te souviens-tu" } ... *Godard*  
"La Paquerette" }

MISS RENE BLACKIE.

(Accompanist, Miss MARJORIE PARKER.)

ANDANTE ESPRESSIVO } (MSS.) FROM PIANOFORTE SONATA IN  
ALLEGRO CON FUOCO } E FLAT MINOR ... *Hazel Perman*  
(Student.)

MISS HAZEL PERMAN.

FIRST MOVEMENT (ALLEGRO MODERATO) FROM  
QUARTET IN F MAJOR (No. 23)—Two Violins,  
Viola, and Violoncello ... *Mozart*

MISS DOROTHY CHALMERS, MISS DELIA MORRIS,  
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SONGS ... { "The Soldier's Wife" ... *Rachmaninov*  
"The Dreary Steppe" ... *Grechaninov*

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QUEEN'S HALL

(Sole Lessees: Messrs. CHAPPELL & CO., Ltd.)

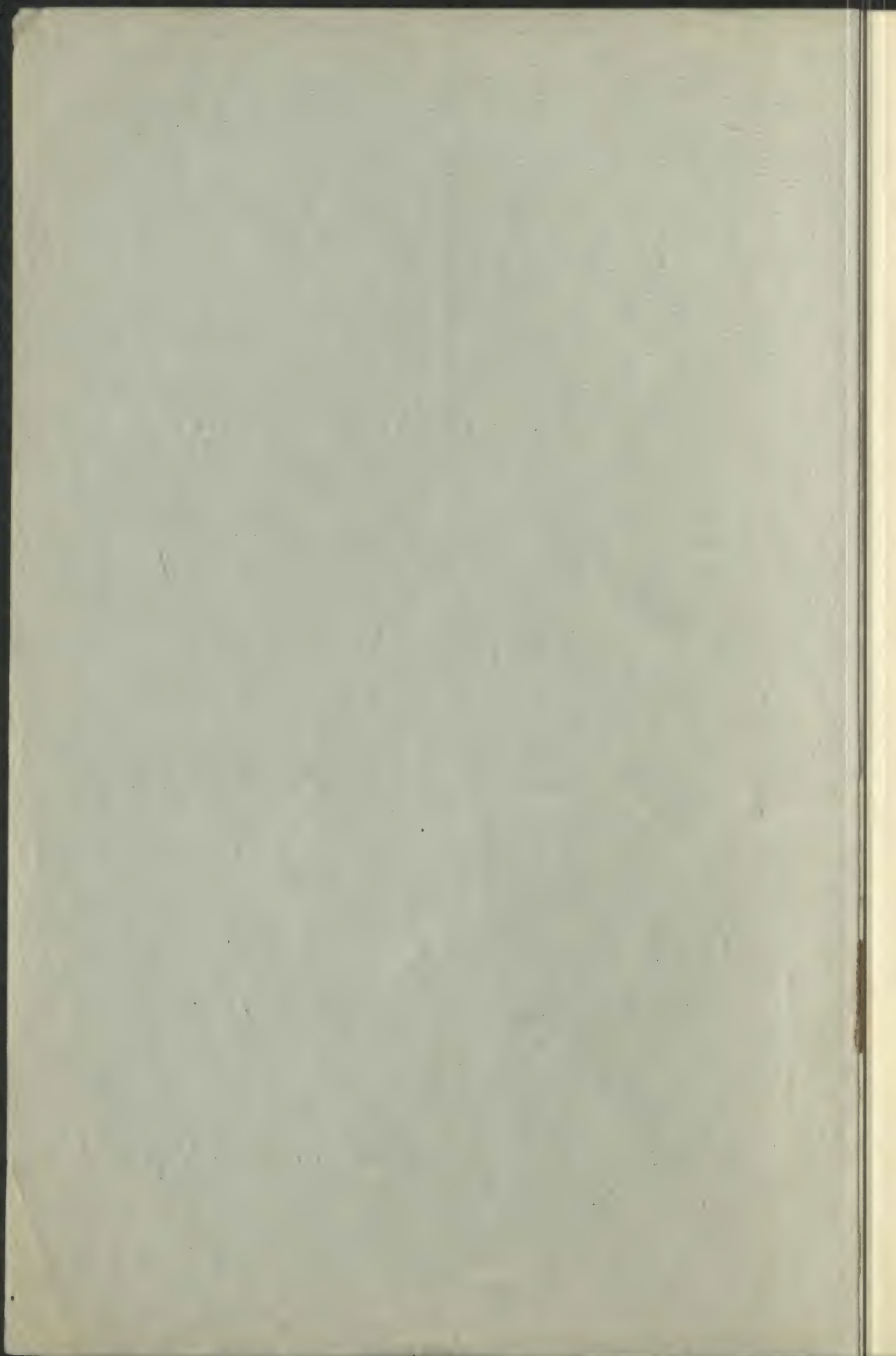
*Tuesday, 11th December, 1917,*

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Miss Attwater, C. E. M.  
• Bilbe, D. E.  
Mr. Biss, S.  
• Corlett, C.  
Miss Dallas, A. J.  
• Evans, E. J.  
• Flook, M.  
• Garrett, D.  
• Jones, M.  
• King, G.  
• Kuper, G. M. V.  
• Morris, D.  
• Pirret, V.  
• Sinclair, M. R.  
• Smythson, H. P.  
• Wessely, R.  
• Wright, H.

### Violas.

- Mr. Coates, E. †  
(Principal.)  
• Addison, V. †  
• Blakemore, A.  
• Blanchard, J. S.  
• Dyson, A. E. †

### Violas (continued).

- Mr. Jeremy, R. †  
• McLoughlin, A.  
Miss Snow, M.  
• Turner, N.

### 'Cellos.

- Mr. Hambleton, J. E. †  
(Principal.)  
Miss Arnold, D.  
• Carter, D.  
• Clarke, H.  
• Dalrymple, A.  
• Griffiths, D.  
• Mitchell, V.  
• Morris, V.  
• Parker, N.  
• Phillips, O.  
• Potter, P.  
• Stanfield, M.

### Double-Basses.

- Mr. Winterbottom, C. †  
(Principal.)  
• Carrodus, E. A. †  
• Hobday, C.  
• Stanley, P. J. †  
• Taylor, F.  
• Whitmore, E. W.  
• Wilkes, J. E. P.  
• Winterbottom, F.

### Flutes.

- Mr. Stainer, C. †  
(Principal.)  
Miss Underwood, M.

### Piccolo.

- Mr. Stainer, C. †

### Oboes.

- Mr. Malsch, W. M.  
(Principal.)  
• Dawson, J.  
• White, E. A. W.

† Ex-Student.

### Clarinets.

- Mr. Jenkins, E. T. †  
(Principal.)  
• Leonard, A.

### Bassoons.

- Mr. James, E. F.  
(Principal.)  
• James, W.

### Horns.

- Mr. Borsdorf, A.  
(Principal.)  
• Brain, A. E.  
• Brain, A. E., Junr.  
Miss Moberley, K.

### Trumpets.

- Mr. Solomon, J. †  
(Principal.)  
Miss Lucas, K.

### Trombones.

- Mr. Matt, A. E.  
(Principal.)  
• Atherley, E.  
• Evans, R.

### Timpani.

- Mr. Kerby, P.

### Bass Drum & Cymbals.

- Mr. Shroder, J.

### Harp.

- Miss Morgan, N.

### Acting Librarian.

- Mrs. Renaut, W. E.



# PROGRAMME

ALLEGRO—FROM CONCERTO IN E FLAT (Op. 73) (FIRST  
MOVEMENT)—Pianoforte ... .. *Beethoven*

MR. BRYDEN MONTEITH.

DUET ... "Fu la sorte dell' armi" (*Aida*) ... .. *Verdi*

MISS NORAH TURNER AND MISS EDITH BARTLETT.

CONCERTO (Op. 35) (FIRST MOVEMENT)—Violin ... .. *Tschaikowsky*

MISS DOROTHY CHALMERS.

(Associated Board Exhibitioner.)

AIR ... "Let the bright Seraphim" (*Samson*) ... .. *Handel*

MISS MARGUERITE LISTER.

(Trumpet Obbligato, Mr. J. Solomon.)

CONCERT VARIATIONS (Op. 71)—Pianoforte ... .. *Stanford*

MISS NETTIE THOMSON.

SONG (MS.) ... .. "Too-Koo" *Arthur L. Sandford*  
(Sir Michael Costa Scholar.)

MISS RENE BLACKIE.

CONCERTO IN E (Op. 10) (FIRST MOVEMENT)—Violin ... .. *Vieuxtemps*

MR. PAUL BEARD.

(Broughton Packer Scholar.)

SONGS (MSS.) ... { "Doubting" ... .. *Edmund T.*  
"A Romance" ... .. *Jenkins*  
"The Fiddler's Fiddle" } (Orchestral Scholar.)

MISS THELMA HOWARTH.

POLACCA—Pianoforte... : ... .. *Weber—Liszt*

MR. ARTHUR L. SANDFORD.

(Sir Michael Costa Scholar.)

BROADWOOD | CONCERT GRAND PIANOFORTE.

# PROGRAMME.

TUESDAY, DECEMBER 11th, 1917.

.....

*No Repetition of a Piece, or recall of a Performer, is  
allowed at these Concerts.*

.....

ALLEGRO—FROM CONCERTO IN E FLAT  
(Op. 73) (FIRST MOVEMENT)—Pianoforte ... *Beethoven*

MR. BRYDEN MONTEITH.

DUET ... "Fu la sorte dell' armi" (*Aida*) ... *Verdi*

MISS NORAH TURNER AND MISS EDITH BARTLETT.

*Amneris*.—Neath the chances of battle succumb thy people,  
hapless Aida! The sorrows that afflict  
thee, be sure I feel as keenly. My heart  
towards thee yearns fondly. In vain naught  
shalt thou ask of me. Thou shalt be happy.

*Aida*.—Ah! how can I be happy, far from my native  
country, where I can never know what fate  
may befall my father, brothers?

*Amneris*.—Deeply you move me! yet no human sorrow  
is lasting here below. Time will bring  
comfort and heal your present anguish—  
greater than time e'en the healing power  
of love is.



*Aïda.*—Oh, love, sweet power! Oh, joy tormenting.  
Rapturous madness, bliss fraught with woes.  
Thy pangs most cruel a life contending.  
Thy smiles enchanting bright heaven  
disclose.

*Amneris.*—(Yon deadly pallor! her bosom panting,  
tell of love's passion, tell of love's woes.  
Her heart to question, courage is wanting.  
My bosom feels of her torture the throes.)  
Now say, what new emotion so doth sway my  
fair Aïda? Thy secret thought reveal to  
me; come, trust in my affection. Among  
the warriors brave who fought fatally  
'gainst thy country, it may be that one has  
wakened in thee gentle thoughts of love?

*Aïda.*—What mean'st thou?

*Amneris.*—The cruel fate of war not all alike embraces.  
And then the dauntless warrior who leads  
the host may perish.

*Aïda.*—What dost thou tell me! Wretched fate!

*Amneris.*—Yes, Radamès by thine is slaughtered.

*Aïda.*—Wretched fate!

*Amneris.*—And canst thou mourn him? The gods have  
wrought the vengeance.

*Aïda.*—For ever my tears shall flow! Celestial favour  
to me was not extended.

*Amneris.*—Tremble! Thou art discovered! thou lov'st  
him—ne'er deny it! Nay, to confound thee  
I need one word. Gaze on my visage. I  
told thee falsely. Radamès liveth!

*Aïda.*—Liveth! Gods, I thank thee!

*Amneris.*—Dost hope still now deceive me? Yes, thou  
lov'st him. But so do I. Dost hear  
my words? Behold thy rival, here in a  
Pharaoh's daughter!

*Aida*.—Thou my rival ! What tho' it were so—for I,  
 I too—Ah ! heed not my words ! Oh,  
 spare ! forgive me ! Ah ! on all my  
 anguish sweet pity take. 'Tis true, for  
 his love I all else forsake. While thou art  
 mighty, all joy's thy dower. Naught save  
 my love now is left for me.

*Amneris*.—Tremble, vile bondmaid ! Dying heart-broken,  
 soon shalt thou rue the love thou hast  
 spoken. Do I not hold thee now in my  
 power ? Hatred and vengeance my heart  
 owes for thee !

*Aida*.—While thou art happy, all joy's thy dower.  
 Naught save love now is left to me ! On  
 all my anguish sweet pity take. Oh, spare,  
 take pity on me !

*Amneris*.—Tremble, vile handmaid ! Thy broken heart  
 shall rue the love that thou hast spoken !  
 Do I not hold thee in my power ? Hatred  
 and vengeance my heart owes for thee !

CONCERTO (Op. 35) (FIRST MOVEMENT)—Violin  
*Tschaikowsky*  
 MISS DOROTHY CHALMERS.  
 (Associated Board Exhibitioner.)

AIR ... "Let the bright Seraphim" (*Samson*) ... *Handel*  
 MISS MARGUERITE LISTER.  
 (Trumpet Obbligato, Mr. J. Solomon.)

LET the bright Seraphim in burning row  
 Their loud uplifted Angel-trumpets blow :  
 Let the Cherubic host, in tuneful choirs,  
 Touch their immortal harps with golden wires.



CONCERT VARIATIONS (Op. 71)—Pianoforte ... *Stanford*

Miss NETTIE THOMSON.

SONG (MS.) ... Too-Koo ... *Arthur L. Sandford*  
(Sir Michael Costa Schola)

Miss RENE BLACKIE.

EVERY night in the elms of my garden  
 When the stars are all aglow,  
 An owl serenades his beloved  
 Soft and low.

Over hill and mere  
 Floats his tune so drear,  
 Too-koo, too-koo, too-koo!

The heart of the lover grows heavy  
 As he pipes his sad refrain,  
 For his love comes not, and his greeting  
 Is in vain.

Like a heartfelt moan  
 Comes that mournful tone,  
 Too-koo, too-koo, too-koo!

And so, very sad, I am waiting  
 For your love, through years so long;  
 But, alas! how vain and unheeded  
 Is my song!

As the owl for his mate  
 My heart does wait,  
 For you, for you, for you.

*Arthur L. Sandford.*CONCERTO IN E (Op. 10) (FIRST MOVEMENT)—Violin  
*Vienatempo*

MR. PAUL BEARD.

(Broughton Packer Scholar.)

SONGS (MSS.) { "Doubting" ... .. *Edmund T.*  
 "A Romance" ... .. *Jenkins*  
 "The Fiddler's Fiddle" } (Orchestral Scholar)

MISS THELMA HOWARTH.

I.—"DOUBTING."

**N**AY, do not ask me once again,  
 Thy very doubting gives me pain;  
 Have I not said (and, while I speak,  
 Here 's hand on hand and cheek on cheek)  
 Dear heart, I love thee ?

And yet, thy doubt to love allied.  
 Is sweet, so sweet, I dare not chide.  
 Cease not thy love, cease not thy doubt;  
 O child, I could not live without.  
 Dear heart, I love thee.

For love 's not love that dreads no ill.  
 And doubt like this means loving still,  
 And both together fill thy heart,  
 To make thee lovely as thou art;  
 Dear heart, I love thee.

II.—"A ROMANCE."

**A** LITTLE maid sat sewing,  
 On the doorstep sewèd she:  
 "I'll bide me here till the hot moon 's near,  
 And my love rides back to me."

Time sped. It was chilly evening;  
 The tears from her eyelids fell,  
 But when he drew nigh the téardrops grew dry—  
 And, there 's nothing more to tell.



## III.—“THE FIDDLER’S FIDDLE.”

THERE lived an old fiddler called Jinks,  
 Who dwelt by the town’s high wall;  
 He played in the morning, at noon, and at night,  
 He fiddled to great and small.  
 And, e’en as his fingers flew over the strings,  
 He murmured this weary song,  
 “Oh, why, and oh, why, is a man’s life short  
 When the life of a fiddle’s so long?”

His house was uncared-for, his garden grew waste,  
 All empty his money bags;  
 His children went barefoot, his dinner was scant,  
 And his clothes hung in tatters and rags;  
 But still, as he fiddled and fiddled away,  
 He sighed out his weary song,  
 “Oh, why, and oh, why, is a man’s life short  
 When the life of a fiddle’s so long?”

He died, and his grandson—a noble youth—  
 Rose up in the old man’s place;  
 He played the old viol, and handled the bow  
 With vigour, and deftness, and grace.  
 Yet folks as they listened, entranced and amazed,  
 Remembered that weary song,  
 “Oh, why, and oh, why, is a man’s life short  
 When the life of a fiddle’s so long?”

*From Lyrics by Lady Lindsay.*

POLACCA—Pianoforte ... .. Weber—Liszt

MR. ARTHUR L. SANDFORD.

(Sir Michael Costa Scholar.)

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BROADWOOD CONCERT GRAND PIANOFORTE.

## A SHORT HISTORY OF THE Royal Academy of Music.

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THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which,



although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.



The work of the "Associated Board" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers. This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

The Junior Department of the Academy provides sound and suitable instruction for pupils who are too young to be admitted as ordinary students, and whose time is chiefly occupied with their general education.

Full particulars of the Course of Study, Fees and Regulations are given in a separate Prospectus, which can be obtained on application.

N.B.—The conditions and Course of Study of the Junior Department being quite different from those of the Senior School, no term or half-term in the Junior Department can be taken in place of any of those which must be kept (or completed) by the Full Student in the Senior School.

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by the late Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, 22nd June, 1912. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

## CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 29 to 33.

## PRIVILEGES OF SUBSCRIBING MEMBERS.

### FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

### SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

### THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

### FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

## STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see pp. 19 and 23). Students consist of—

SCHOLARS,  
EXHIBITIONERS,  
PAYING STUDENTS.



## SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT .. ..	Any branch of Music	April, 1918
*BAUME (MANX) .. ..	Any branch of Music	September, 1918
*HENRY SMART .. ..	Composition or Organ	September, 1918
*LISZT .. ..	Composition or Pianoforte ..	September, 1920
*G. A. MACFARREN .. ..	Composition ..	September, 1920
*SIR MICHAEL COSTA .. ..	Composition ..	September, 1918
*GORING THOMAS .. ..	Composition ..	September, 1920
*JOSEPHINE TROUP .. ..	Composition ..	September, 1921
†WESTMORLAND .. ..	Singing .. ..	Annually in Dec.
†PAREPA-ROSA .. ..	Singing .. ..	April, 1918
‡JOHN THOMAS (WELSH) .. ..	Singing and Instru- mental alternately	September, 1920
‡SAINTON-DOLBY .. ..	Singing .. ..	September, 1919
‡GEORGE MENCE SMITH .. ..	Singing .. ..	January, 1918
†ROSS .. ..	Singing .. ..	October, 1918
†ANNE E. LLOYD EXHIBITION .. ..	Singing .. ..	Annually in July
†LILIAN ELDÉE .. ..	Singing .. ..	Conferred
†POTTER EXHIBITION .. ..	Pianoforte .. ..	periodically Annually in Dec.
*THALBERG .. ..	Pianoforte .. ..	April, 1918
†SIR JOHN GOSS .. ..	Organ .. ..	.. ..
†STAINER EXHIBITION .. ..	Organ .. ..	Annually in Sept.
‡MAUD MARY GOOCH .. ..	Organ .. ..	September, 1920
*SAINTON .. ..	Violin .. ..	January, 1919
‡DOVE .. ..	Violin .. ..	September, 1918
*BROUGHTON PACKER BATH .. ..	Violin .. ..	December, 1918
*CHARLES OLDHAM .. ..	Violin .. ..	January, 1919
*BROUGHTON PACKER BATH .. ..	Violoncello .. ..	December, 1919
*ORCHESTRAL INSTRUMENTS .. ..	.. ..	September, 1918
†ROSS .. ..	Wind Instruments ..	September, 1919
‡ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

\* Open. Students of R.A.M. only.

† Those who have not studied at the R.A.M.

# SCHOLARSHIPS AND EXHIBITIONS—continued.

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE .. ..	Chosen by the Committee	September, 1920
‡THOMAS THRELFALL .. ..	Chosen by the Committee	September, 1918
‡MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only.	‡ Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

## PRIZES.

There are also the following thirty-nine Memorial and other Prizes which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- CUTHBERT NUNN PRIZE for Composition.
- PAPEPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing (discontinued at present).
- STERNDALÉ BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- THE MESSRS. CHALLEN & Co. PRIZE for Pianoforte Playing.
- THE MESSRS. CHAPPELL & Co. PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- PIATTI PRIZE for Violoncello Playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- THE CHAIRMAN'S PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- ALBERT HUNT SHAKESPEAREAN PRIZE for Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.



### PRIZES—*continued.*

LESLEY ALEXANDER GIFT for Ensemble Playing. [triennially).  
 THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded  
 JOSEPH MAAS PRIZE (independent of the Academy) for Singing.  
 MANNS MEMORIAL PRIZE.  
 EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.  
 ARTHUR BEARE PRIZE for Violin Playing.  
 PHILIP L. AGNEW PRIZE for Pianoforte Playing.  
 THE FRED. WALKER PRIZE for Singing.

### PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students, except in the Junior Department, particulars of which are given in a separate prospectus.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

# SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

\*HARMONY AND COUNTERPOINT.

\*COMPOSITION.

\*SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

\*PIANOFORTE.

” ACCOMPANIMENT.

\*HARP.

\*ORGAN.

\*VIOLIN.

\*VIOLA.

\*VIOLONCELLO.

\*DOUBLE-BASS.

\*WIND INSTRUMENTS.

\*OTHER ORCHESTRAL INSTRUMENTS.

\*DRAMATIC ELOCUTION.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

*DICTION AND ELOCUTION.*

*OPERATIC SINGING AND ACTING.*

*DRAMA.*

*DEPORTMENT.*

*FENCING AND PHYSICAL DRILL.*

*DANCING.*

*STAGE DANCING.*

*ITALIAN.*

*FRENCH.*

*GERMAN.*

Any one of the above subjects\* may, with the sanction of the Principal, be adopted as Principal Study. In addition, each Student has a Second Study, and attends classes in Elements of Music, Harmony, Sight Reading, and (if a vocalist) Diction. Every Student also has the advantage of practising with the Orchestra, and, if an instrumentalist, of playing in the Orchestra and the Ensemble Class. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him.

All other Male Students are required to take Pianoforte as Second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

NOTE.—With respect to the subjects in Italics, see p. 22.



The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

Lectures on the History of Music and Musicians are given occasionally on Wednesday afternoons. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

### CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight-Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

*Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.*

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight-Singing and Ensemble Classes and Orchestral Practices.

*Attendance at the classes numbered 8 and 9 is not obligatory.*

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study. [Lesson weekly.

Dramatic Students:—Dramatic Class and one half-hour private 2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour Deportment followed by Dancing.

\*Elements of Music followed by Sight-Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

\*Elements of Music followed by Sight-Singing.

### FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum	12	12	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

### OPTIONAL SUBJECTS.

Additional Principal Study—	Per term.
One lesson per week (30 minutes)	4 4 0
Two lessons per week (30 minutes each)	7 7 0
Additional Second Study, one lesson per week	2 2 0
Operatic Class (Ordinary Students)	1 11 6
" " (Students who discontinue all other subjects)	3 3 0
Dramatic Class (Ordinary Students)	2 2 0
" " (Students who discontinue all other subjects)	3 3 0
†Diction	1 1 0
Elocution	1 1 0
Accompaniment	1 1 0
Dancing	1 1 0
Stage Dancing	1 1 0
Deportment and Gesture	1 1 0
Fencing	1 1 0
Physical Drill	1 11 6
Italian, French, German	1 1 0
Sight-Singing and Ear-Training.	1 1 0
Additional classes will be arranged if required at the following fees:—	
Class of not less than 4, £1 1s.; not less than 6	0 15 0
Special Training course Lecture-Lessons as per Special Prospectus.	

\* Not obligatory.

† Free to Students whose principal study is Singing.



Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

### THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

### TERMINAL ARRANGEMENTS, 1917-1918.

Michaelmas Term began on MONDAY, 24th SEPTEMBER, 1917, and closes on SATURDAY, 15th DECEMBER, 1917.

Lent Term begins on MONDAY, 7th JANUARY, 1918, and closes on SATURDAY, 23rd MARCH, 1918.

Midsummer Term begins on MONDAY, 22nd APRIL, 1918, and closes on SATURDAY, 20th JULY, 1918.

### ENTRANCE EXAMINATIONS, 1918.\*

Entrance Examinations will be held:—

For the Lent Term, FRIDAY, 4th JANUARY, 1918, at 2

For the Lent Half-Term, WEDNESDAY, 13th FEBRUARY, 1918, at 3.

For the Midsummer Term, THURSDAY, 25th APRIL, 1918, at 2.

For the Midsummer Half-Term, WEDNESDAY, 5th JUNE, 1918, at 3.

### ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight-Singing, Elocution, Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Dancing, Deportment, and Fencing, Prize Books.

For Second Studies, "Honourable Mention."

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\* For the character of this examination, see p. 19, Paying Students, para. 2.

## REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

## SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

## EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 27.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

## CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.



From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last fifteen years comprises selections from fifty-seven operas, and the performances of thirteen complete works.

### THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Foster, 1908, in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

### THE LENDING LIBRARY.

The Music Library, which was enriched some time ago by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., and more recently by a large number of Full Scores, Choral Works, Solos, and general Musical Literature from the Library of the late C. Ainslie Barry, is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage such may sustain whilst in their possession.

The Royal Academy of Music has recently received a welcome gift in the form of some 200 volumes of music, chiefly consisting of old church music and modern operas of the French school. This formed the bulk of the library of the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, ballets by Delibes, Widor, &c.; operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck, and many others. The church music comprises, besides the Masses of Haydn, Mozart, and Cherubini, many volumes of anthems and services by the great English church composers.

The Library is further indebted for gifts of valuable music to Mrs. Ellissen, Mrs. W. Hugh Spottiswoode (from the Spottiswoode Beddoma Collection), Mr. Gilbert Betjemann, Mrs. Le Mare Shallis, Mr. Oscar Beringer, and others: and has also received bequests of books and music from the late Miss Oliveria L. Prescott and Dr. Southgate.

### BEQUESTS OF MUSICAL INSTRUMENTS.

The Academy has from time to time benefited by the generosity of friends who have bequeathed to it valuable instruments as objects of artistic interest, or for the use of talented students approved by the Committee of Management and under conditions framed by them. Amongst the most important of these are:—

A Grand Pianoforte by Messrs. Steinway, and

A Violin by Stradivarius, bequeathed by the late Mrs. Lewis Hill.

A number of Violins and Violas by Stradivarius, Amati, and others, bequeathed by the late Mr. John Rutson.

A Violin by Guadagnini, once the property of Ludwig Strauss, presented by Miss Ida Freund.

Two Violins, presented by Mr. Fredk. Geo. Fitch, J.P.

In memory of the late Mr. Thomas Threlfall, for many years Chairman of the Committee of Management, his widow has presented (in addition to a Scholarship and a handsome contribution to the Students' Aid Fund) a fine three-manual Organ, by Messrs. Norman & Beard, for the Concert Hall.

Mr. Arthur F. Hill (of the firm of Messrs. W. E. Hill & Sons, Bond Street, W.) has rendered valuable services to the Academy in connection with the care and examination of the stringed instruments, which services are cordially acknowledged by the Committee.

### LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

### LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and at moderate prices.

### STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

### THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.



## BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons,\* shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M. (see p. 28).

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\* Except those who have presented themselves for the Special Training Course for Teachers, and who have passed the Examination for Associateship, which has recently been inaugurated.

- (i).—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.
- The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.
- NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

### THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. The fee payable is £5 5s., and successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 12,278 Candidates have presented themselves for this examination, of whom an average of 31.42 per cent. have passed.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, November 13, except on payment of an extra fee.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice-Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Easter and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.



## Subscribing Members.

*Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.*

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MAJESTY THE KING ... ..	25	0	0			
QUEEN ALEXANDRA ... ..	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G. ... ..				15	0	0
H.R.H. THE DUKE OF SAXE-COBERG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased) ... ..				50	0	0
H.R.H. THE PRINCE CHRISTIAN (deceased) ... ..				5	5	0
Adair, Sir R. Shafto, Bart. ... ..				26	5	0
Addis, Sir Charles S. ... ..	3	3	0			
Addison, R. B., Esq., A.R.A.M. ... ..	1	1	0			
Adeane, Charles R. W., Esq., C.B. ... ..	1	1	0			
Agnew, Philip L., Esq. ... ..	3	3	0			
Albanesi, Cav <sup>o</sup> . Carlo, Hon. R.A.M. ... ..	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M. ... ..				3	3	0
Alverstone, The Right Hon. Viscount, G.C.M.G. (dec.) ... ..				12	12	0
Anderson, James Ferrier, Esq. ... ..	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle) ... ..	1	1	0			
Atkinson, W., Esq. (deceased) ... ..				50	0	0
Bailey, W. H., Esq., M.D. ... ..	1	1	0			
Bailey, Mrs. W. H. ... ..	1	1	0			
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased) ... ..				52	10	0
Baker, Sir Benjamin (deceased) (2nd donation) ... ..				20	0	0
Barry, C. A., Esq. (deceased) ... ..				12	12	0
Bates, James, Esq. ... ..	1	1	0			
Bax, A. Ridley, Esq., F.S.A. ... ..				105	0	
Beauchamp, Henry, Esq., Hon. R.A.M. ... ..	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M. ... ..	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M. ... ..	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M. ... ..	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased) ... ..				52	10	0
Best, The Hon. Henry M. ... ..				12	12	0
Best, The Hon. Henry M. (second donation) ... ..				12	12	0
Birkett, Mrs., A.R.A.M. ... ..	1	1	0			
Blakiston, Sydney, Esq., Hon. R.A.M. ... ..	1	1	0			
Bloomfield, Lady (deceased) ... ..				25	0	0
Bond, A. Acton, Esq., Hon. R.A.M. ... ..	1	1	0			
Boosey & Co., Messrs. ... ..	5	5	0			
Bowen, E. York, Esq., F.R.A.M. ... ..	1	1	0			
Briant, Rowland, Esq., A.R.A.M. ... ..	1	1	0			
Broadwood & Sons, Ltd., Messrs. John ... ..	5	5	0	200	0	0
Broadwood, Walter S., Esq. ... ..				10	0	0
Brown, Henry Francis, Esq. ... ..	5	0	0			
Broxholme, Mrs. Fred. G. ... ..				26	5	0
Bury, H. Entwisle, Esq. ... ..	2	2	0			
Cathie, Philip, Esq., A.R.A.M. ... ..	1	1	0			
Chappell & Co., Ltd., Messrs. ... ..	5	5	0			
Child, Miss Annie M., F.R.A.M. ... ..	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased) ... ..				52	10	0

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Chitty, J. H. P., Esq. ....	1	1	0			
Clarke, Mrs. A. W. ....				1	1	0
Cochrane, T., Esq. ....	1	1	0			
Cole, Mrs. Edward, A.R.A.M., L.R.A.M. ....	1	1	0			
Cooper, Miss Elsie, A.R.A.M. ....	1	1	0			
Cooper, Sir Edward E. ....				26	5	0
Cooper, Sir Edward E. (2nd donation) ....				26	5	0
Corder, F., Esq., F.R.A.M. ....	1	1	0			
Coviello, Ambrose, Esq., A.R.A.M. ....	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased) ....				2	2	0
Creighton, J. A., Esq. ....	1	1	0			
Crews, Charles T. D., Esq., J.P., D.L., F.S.A. (deceased) ....				52	10	0
Crews, Charles T. D., Esq., J.P., D.L., F.S.A. (bequest) ....				500	0	0
Dale, B. J., Esq., A.R.A.M. ....	1	1	0			
Davies, Miss Jessie, A.R.A.M. ....	1	1	0			
Davies, Mrs. Mary, F.R.A.M., D.Mus. ....	1	1	0			
Dawson, Mrs. Harriet (bequest) ....				869	0	3
De Rothschild, Alfred, Esq. ....	10	10	0			
Dewar, Professor Sir James, LL.D., F.R.S. ....	1	1	0			
Dixon, Howard, Esq. ....	1	1	0			
Dobree, Bonamy, Esq. (deceased) ....				5	5	0
Donaldson Sir George ....	5	5	0			
Driver, F. Percival, Esq., A.R.A.M. ....	1	1	0			
Dudley, The Right Hon. The Earl of (deceased) ....				105	0	0
Duncombe, Col. C. W. E. ....	3	3	0			
Dyer, W. J., Esq. ....	1	1	0			
Dyer, Mrs. ....	1	1	0			
Dyke, Spencer, Esq., A.R.A.M. ....	1	1	0			
Ebbs, Mrs. M. E. ....	1	1	0			
Ebsworth, Miss ....	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P. ....				26	5	0
Erard, Messrs. S. & P. ....	5	5	0			
Evans, Sir Samuel T., P.C. ....	1	1	0			
Eyers, H. R., Esq., F.R.A.M. ....	1	1	0			
Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.A.M. ....	1	1	0			
Farjeon, Harry, Esq., A.R.A.M. ....	1	1	0			
Ferrari, Miss F. J. ....	1	1	0			
Finlay, Lt.-Col. Archibald ....	3	3	0			
Fitch, Frederick George, Esq. ....	3	3	0			
Flexman, Miss H., L.R.A.M. ....	1	1	0			
Flux, Neville, Esq., F.R.A.M. ....	2	2	0			
Foster, Ludovic G., Esq. ....	5	5	0			
Fox, Miss Esther J. ....	1	1	0			
Gibson, Alfred, Esq., Hon. R.A.M. ....	1	1	0			
Gill, Allen, Esq., F.R.A.M. ....	1	1	0			
Glensk, The Right Hon. Lord (deceased) ....				12	12	0
Goldsmid, Louisa, Lady (deceased) ....				5	0	0
Goldsmiths' Company ....				50	0	0
Goldsmiths' Company (2nd donation) ....				100	0	0
Goldsmiths' Company (3rd donation) ....				50	0	0
Graham, Mrs. ....	1	1	0			
Greenall, Sir Gilbert, Bart., C.V.O. ....	4	4	0			
Greenish, Arthur J., Esq., Mus. D. Cantab., F.R.A.M. ....	1	1	0			
Grocers' Company ...				5	0	0



	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Hailstone, Mrs. ... ..				12	12	0
Hambleton, J. E., Esq., A.R.A.M. ... ..	1	1	0			
Harlow, Miss Bessie M. ... ..				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori) ... ..				12	12	0
Heap, Ralph, Esq. (deceased) ... ..				12	12	0
Henderson, Miss Robertine, F.R.A.M. ... ..	1	1	0			
Hickin, Welton, Esq., A.R.A.M. ... ..	1	1	0			
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